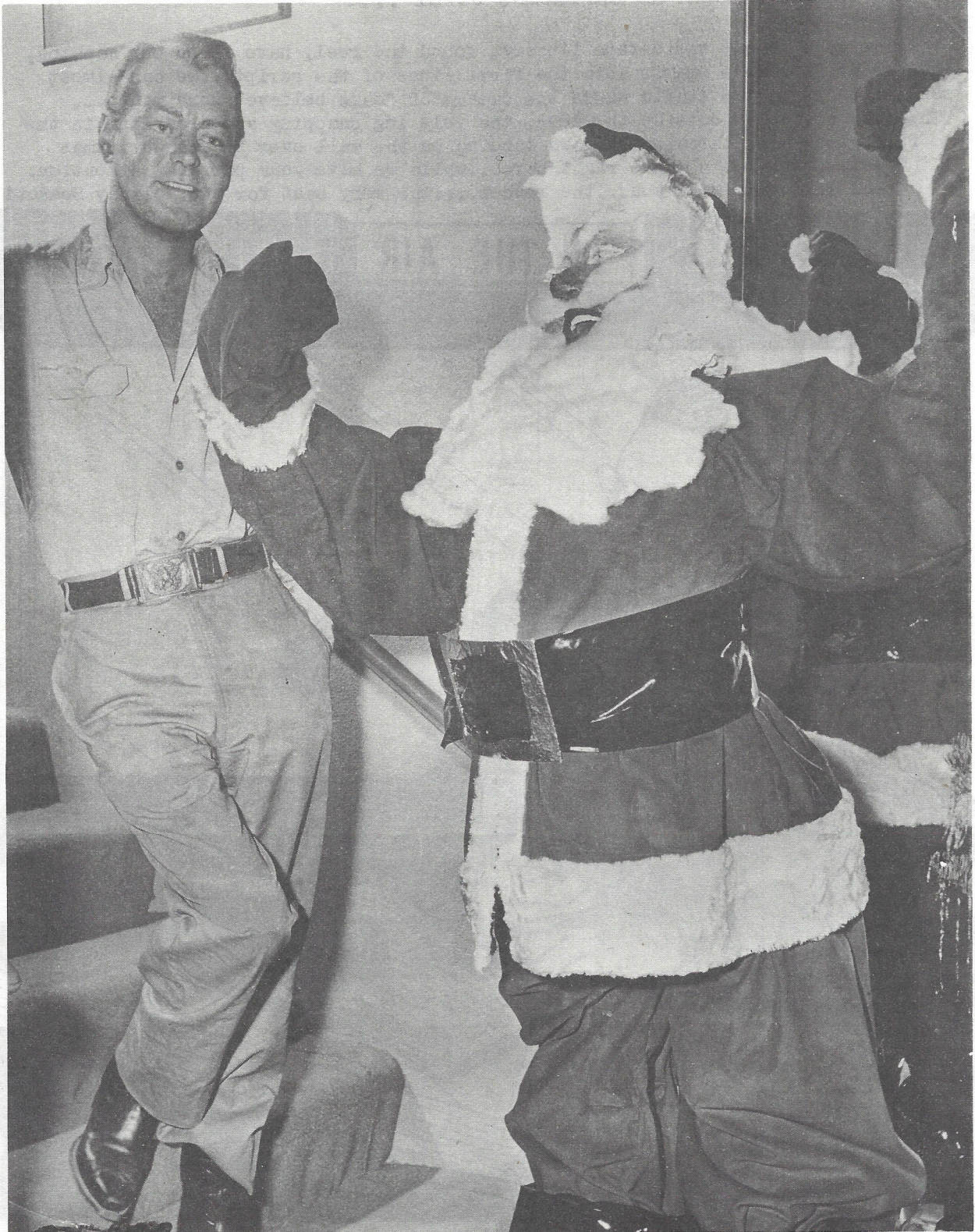


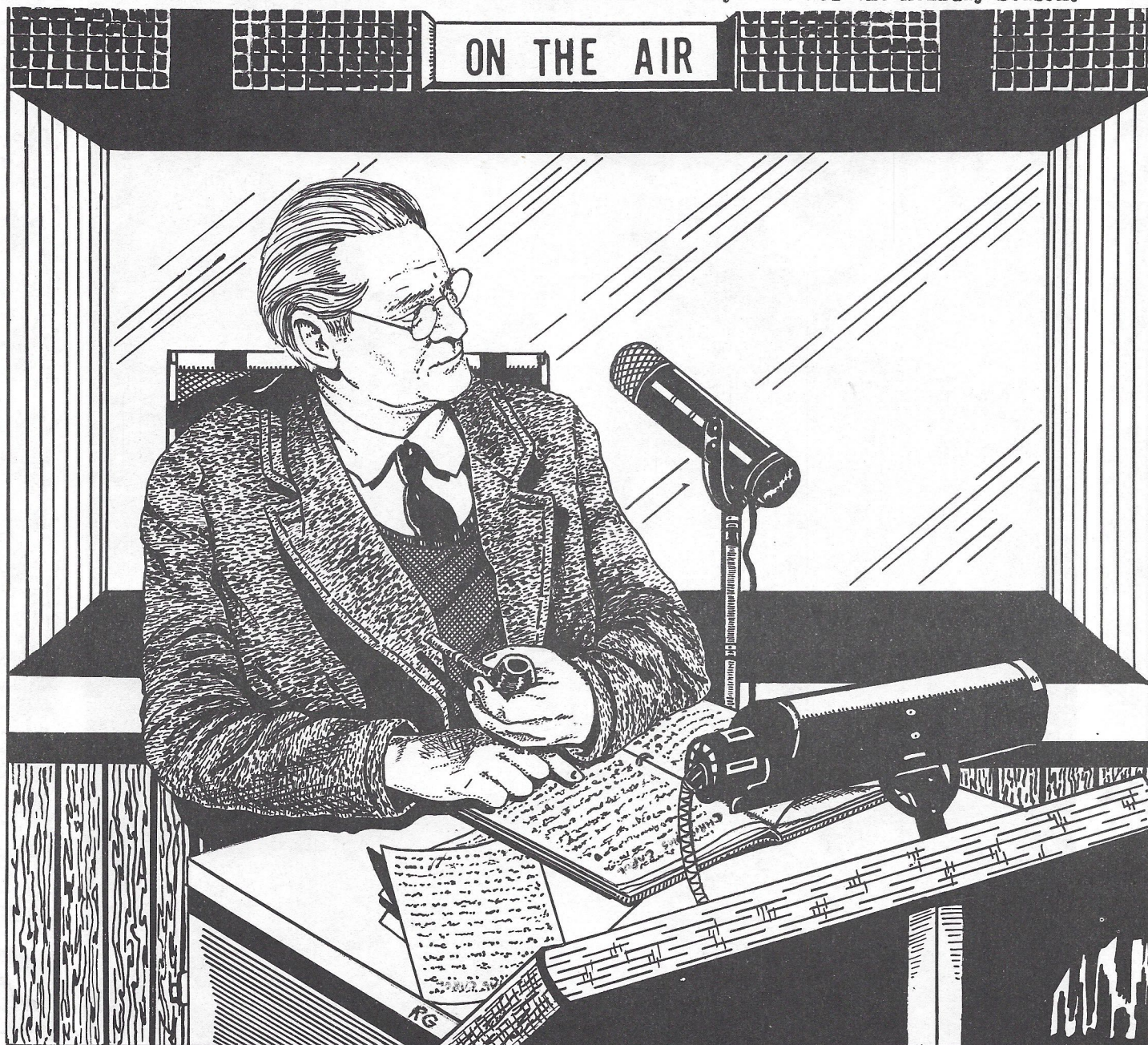
HERO HOBBY



It just wasn't the 'Holidays' unless we could hear Lionel Barrymore as Scrooge in his annual classic radio broadcast of the famous Dicken's "Christmas Carol"....

We've gone to our radio-tape library, found the reel, have it on our machine, and as Mr. Barrymore starts into the first lines of the script...we can almost see him there in the studio where the dreams of "make believe" were many.... The snow piling up outside the door, the yule log snapping and crackling in the fire place now, throwing shadows dancing on the wall over by the Christmas Tree....but..let's pause right here...while we have your personal attention. And sincerely wish you...the reader....the very best for the Holiday Season!

ON THE AIR



A VERY -- JOYOUS CHRISTMAS

And A HAPPY NEW YEAR To ALL.....!

"RIGHT THIS WAY"

by John R. Cooper

"S-E-A-S-O-N-S G-R-E-E-T-I-N-G-S"

Well, it's that time again! How can it be that we are here with our Holiday issue again already? Time is so elusive. And this is our 23rd. issue. I guess we are doing something right.

May I take this opportunity to thank all of you for keeping us going. To those who have contributed stories and items to appear with our pages. And certainly to you who have advertised, and subscribed. The high costs of turning out our little publication would eat us up like the big-bad-wolf that it is, without some help in dollars from you who are the sincere fans and collectors that follow our issues so faithfully four times each year.

Always remember...that is is all..strictly a non-profit creation to help me keep in touch entertainingly with those that are interested in the subjects listed at the top of this page. Though we appreciate being recognized by the many serious collectors and professionals in those fields that do receive our publication regularly, we are nothing more ourselves than a true-fan with a respective collection here on those subjects we write about. We have personally been employed in all the phases of broadcasting. Been a semi-pro performing magician, amateur cartoonist, newspaper man, and worked for a major film studio in the exhibition and distribution. Not employed full-time in these fields now, but in employment that touches on all of them almost everyday in some capacity, I have used the knowledge gained from the fine library of radio-tapes I have in producing new radio shows, writing newspaper releases, doing cartoon drawings needed, and actually using magic many times within what my needs call for in talks and presentations before audiences.

You see, I believe a good hobby can be valuable, If used properly. However, I at all times, respect the professional in these many fields, and never forget for a moment, that I am an amateur. So, is this publication.

But, for all of this as pointed out...we have had a lot of fun these past 23 issues. Made a lot of friends, many "subscribers" from the very first issue. We give "thanks" for this, our own "gift" to you is a promise that we will try even harder in future issues, and hope the "new year" will bring good things for you and I, our very own Hero-Hobby, and to the whole world in '71.

John Hewitt's haunting Liberty magazine cover illustration Dec.1942, of a GI on guard duty in a far off land is sadly as up to date this Holiday Season as 28 years ago. Seemingly, time does stand still, sometimes doesn't it?

CHRISTMAS
1942-1970

Liberty
... FOR ALL



Cooper's HERO/HOBBY Magazine

Route One, Box 371-----Country Club Addition--Clarksburg, West Virginia-26301

Subscriptions: \$1 per copy--4 issues(1-year)\$3---8 issues(2-years)\$5.00

THE SATURDAY EVENING POST

Weekly
Franklin

Volume 198
Number 43

5cts.

APRIL 24, 1926



Norman
Rockwell

Charles Brackett—Jesse Lynch Williams—Wallace Irwin—Ben Ames Williams
C. E. Scoggins—Richard Connell—Elizabeth Frazer—Richard Washburn Child



("Founded A.D. 1728 by Benj. Franklin")

by Elenor L. Schoen



A local high school in our city recently sponsored a sale of old books and periodicals in order to finance a school project. There was a whole carton of magazines brought from someone's attic. I rummaged through and found a Saturday Evening Post dated April 24, 1926. It was with a great deal of pleased anticipation that I paid the required ten-cents and took the copy home.

On my desk I lay the 1926 magazine next to the January 25th. 1969 issue of the Post. Forty-three years separated them. The old Post, edited by George Lorimer, was bulky with 225 pages. The index of advertisers on page 220 contained the names of 185 companies. Hidden away on page 222 was the table of contents, and it offered nine short stories, seven articles, three serials, plus editorials and miscellaneous short pieces. There were no "letters to the editor"...It circulated to more than 2,500,000 readers, each copy selling for five-cents...and a year's subscription for two dollars. The cover by Norman Rockwell portrayed a small boy and a girl, a floppy-eared puppy, a can of worms, stick and fishline. Page One advertised: "Tarvia, Non-Skid Roads-Rain or Shine" and showed a Tarvia-built road, the Mayo Trail near Ashland, Kentucky. Page Two was an Ivory Soap ad and page Three plunged right into the Post's literature with the beginning installment of a new serial---"The Last Infirmity, The Epic of a Social Climber" by Charles Brackett and illustrated by Arthur William Brown.

In contrast, while going out of business, the 1969 Post is a slim 84 pages, priced at fifty-cents a copy and eight dollars a year. In This Issue: appears on page-three and lists one story, eight articles, plus an editorial, letters from readers, and various cartoons. I did not find any mention of circulation statistics. The cover by Battaglia and Shumacher features a caricature of Barney Rosset who is emerging from some sort of a hole and is surrounded by "Dirty Books" he now publishes "for fun and profit." I counted 52 advertisements in the magazine. The first article begins on Page-Fifteen.

The style of the 1926 ads seem drab, stodgy and stiff compared to the colorful, skillful presentations of 1969. But the old ads command avid attention as they extol the wares of the past. 1926 is glimpsed and relived in every line, every drawing.

Frigidaire claimed to be "the modern ice man who calls once and the ice stays always." In those pre-Laundromat days, the American Laundry Machinery Co. urged the women readers to "send it to the laundry" and to use the resulting free time for more profit in sewing, club work, gardening.

Milton Sills, star of "Men of Steel" was pictured wearing a Spur Bow tie, "all tied for you.."and only fifty-cents(up).

Ingersoll offered a Dollar Stroppler that resharpened all makes of safety razors, and insured "300 shaves from every blade."

If you were seeking "youth, life, and happy days", you were the ideal customer for a Gardner Eight-In-Line Collegiate Roadster, priced from the ideal price of \$1,395 (up).

One ad reported that a Dayton Stabilized Balloon Tire "does not sing, does not cause rumbling."

The Pioneer Suspender Co. promised men that If they wore Wide-Web Garters, "your legs would thank-you."

A four door, six-cylinder Davis car was priced at \$1,285, with "space for five husky people" and "with more speed than you'll ever risk."

"The mark of a modern home" in 1926 was apparently a Majestic Coal Window.

Johnson's Outboard Motors would take you skimming "o'er the water at a speed of seven to nine miles an hour."

If you were looking for "unparalleled beauty" and "rugged strength" in a bumper, Federal Bumpers were the answer.

Krementz collar buttons, at a modest 25¢ each, guaranteed never to "green-spot" your skin and would last...a..lifetime.

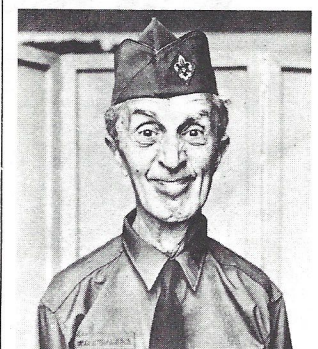
Smith & Wesson Revolvers inserted a thought-provoking ad:

....Today, as always, Smith & Wesson arms, in communities and homes all over the country, are maintaining man's "inalienable rights" to peace and preservation of property.

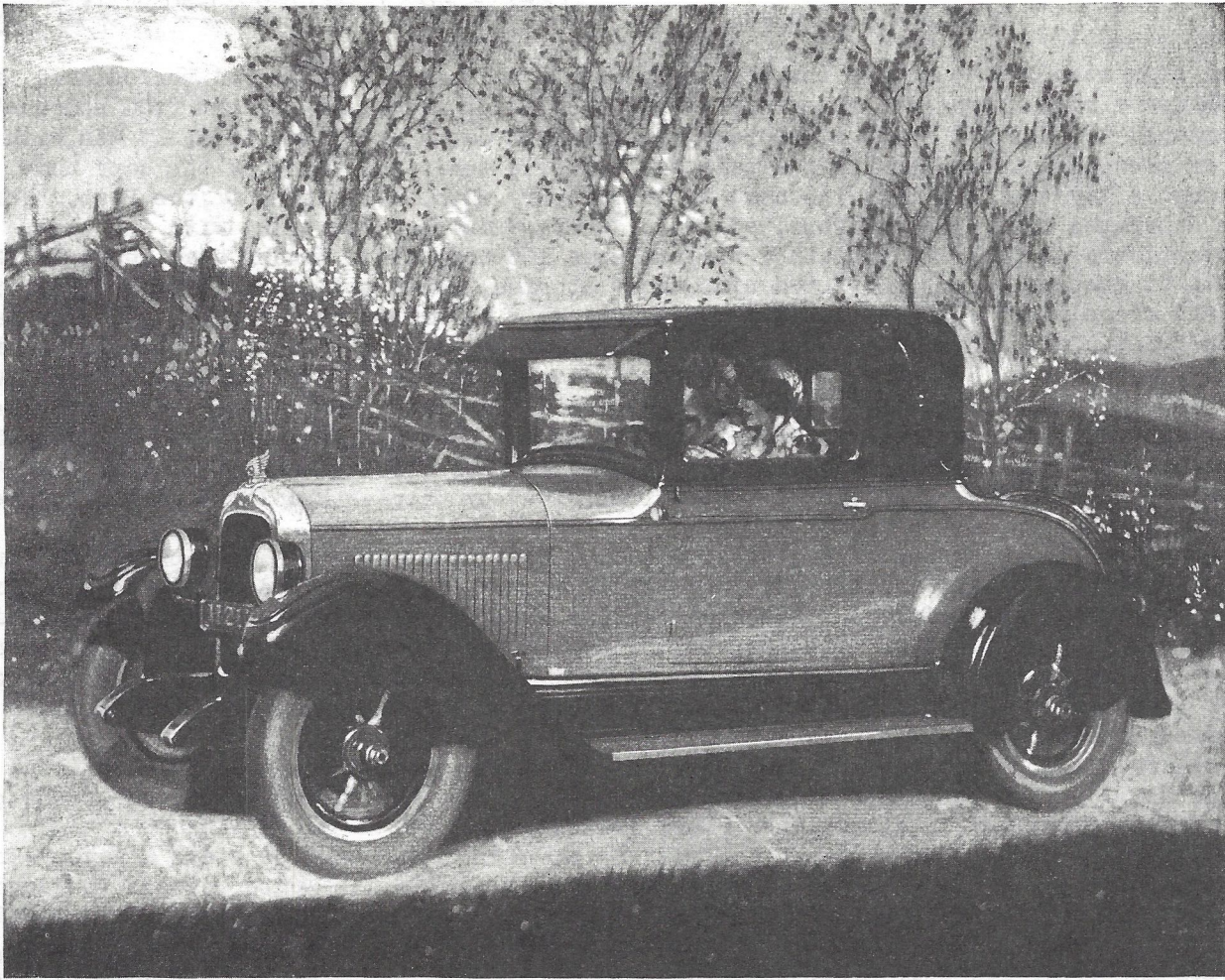
Improve your ability to protect what is your own. Practice marksmanship in your cellar.....

It was noted that "a great many closed cars now have C & A Plush, the

Norman Rockwell: Artist and Illustrator by Thomas S. Buechner (Abrams, \$45 until January, \$60 thereafter). A beautifully produced monument to the painter of the synthetic American dream, including all his ineffable *Saturday Evening Post* covers. Nobody need be surprised to learn that this is the biggest commercial success, despite its tab, that the splendid art-book firm of Abrams has ever had on its hands. By the curator of the Brooklyn Museum.



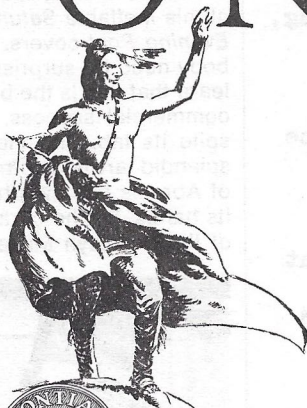
Norman Rockwell



Body by Fisher

PONTIAC SIX

CHIEF · OF · THE · SIXES



In the sense that it combines elements of stamina, size, beauty, power and thrilling performance heretofore undreamed of at its price, the Pontiac Six is an entirely new car. Yet more than three years have passed since General Motors set out to develop a Six of such high quality and low price as to gain immediate leadership . . . During those years, the Pontiac Six was not only designed, refined and developed, but also subjected to such brutal and unremitting tests under every conceivable driving condition as to warrant, without reservation, the following statement . . . No new car ever came to the public so maturely engineered—or more clearly meriting such universal admiration as is now being accorded this new General Motors Six.

Oakland Six, companion to the Pontiac Six, \$1025 to \$1295. All prices at factory.

OAKLAND MOTOR CAR COMPANY, PONTIAC, MICHIGAN

\$825
COACH OR COUPE

finest upholstery that can be had." And..in trucks, there was the new Reo Speed Wagon, four-cylinder chassis for \$1,090, with Tilt-Ray headlights, gas tank under the driver's seat, and with more attractive front fenders.

"If it's a Paramount Picture, it's the best show in town! The whole Paramount sky is now glittering with starry productions!" Some of these were: "The Blind Goddess" with Jack Holt, Ernest Torrance and Esther Ralston; "For Heaven's Sake" with Harold Lloyd; "The New Klondike" with Thomas Meighan and Lila Lee. (A large full-page ad illustrated a cavern-type theatre with high ceiling. "Treasure Aisles"...it said, you can find it all in the movie-theatres.)

Under an illustration of a golfer, Merton Caps & Knickers(In three lengths) were offered. And The "First Lady" of the Sea, the Olympic of the White Star Line would take you from New York to Antwerp and back in Tourist Third Accommodations for \$170 (up).

Chandler-Cleveland Motors Corp. instructed "just press the Plunger...One Shot lubricates the entire chassis! No more crawling under the car with an oil can or grease-gun!"

You could buy a Pontiac Six, Coach or Coupe, for \$825, or a Jewett Six Standard Sedan for \$995. Chrysler Corp. boasted of their new Chrysler Imperial "80" that had 92 horse power and could go 80 miles and hour!

The Studebaker Standard Six Duplex-Phaeton at \$1,145 had a special feature:

"Concealed within its steel-framed upper structures are roller side enclosures which may be lowered in 30 seconds giving you complete protection from rain and cold winds. With equal ease, the curtains slide up out of sight as the shower passes....."

"Millions of men"..according to the ad in 1926, "wore the Dollar Topkis Union Suit with pride." It extended to the knees.

Carl Laemmle wrote "Watch This Column" for Universal Pictures, publicizing their newest movies. They were: "Watch Your Wife" with Pat O'Malley and Virginia Valli; "The Cohens and the Kellys" with George Sidney and Charlie Murray. Reginald Denny starred in three features... "Skinner's Dress Suit"... "Rolling Home"..and "What Happened To Jones"..If you mailed in 10¢ in stamps, you would receive an autographed likeness of Hoot Gibson.

The Special Six Nash Sedan was selling at \$1,215. All bearings were "continuously filmed with rigorously purified oil." The hardware was "chastely patterned, silver finished Colonial design" and the upholstery was "of fine Mohair Cloth." Other attractions were "the size of the doors, the adjustable character of its parlor car type front seats, the oil purifier, gasoline filter, and,...at no extra cost!....you get four-wheel brakes,full baloon tires, and five disc-wheels."

Walk-over Men's Shoes were proud of "the broad toe and interesting sweep to the pinked vamp line." Nunn Bush advertised its "ankle fashioned oxfords.."

Lifebuoy had a spread of two pages emphasizing that you'll..feel more than clean... "you'll feel immaculate!"

Edward G. Budd Manufacturing Co. exhorted it's readers:

"There is no longer one good reason why you should ride in a wooden body..with 19 million cars on the road,with one in every 34 suffering an accident some time each year, which do you want protecting you and yours? A body of wood? or a body of steel?----P.S.-Many a motorist thinks his car has a Budd All-Steel Body when actually what it has is a body of wood clothed in a surface shell of metal!"

First National Pictures displayed in a full-page the "King of Comedy! Prince of Pathos!" This was Harry Langdon who was appearing in his first 7-reel film... "Tramp,Tramp,Tramp".

Palmolive Soap bragged that it was "untouched by human hand until you break the wrapper"...ten-cents a cake.

There was a reminder by Michelin Tires that they had introduced the first pneumatic tire in 1895 and continued to sell the best "Balloons,Oversize Cords, and Ring-Shaped Tubes." Buick then

RADIO STARS 1939



When the *Lux Radio Theatre* presented Jean Harlow and Robert Taylor in *Madame Sans Gene*, a crowd of more than three hundred and fifty persons, who could not get seats in the theatre, broke open the doors after the broadcast had been on the air about eight minutes and rushed into the lobby. Only the presence of police officers prevented them from disrupting the broadcast. Here are the principals in the show: C. Henry Gordon, (Left), Jean Harlow, M-G-M star; Cecil B. DeMille, producer; Claude Rains, Warner Bros. star; Robert Taylor, M-G-M star.

King of Comedy!..... Prince of Pathos!

HARRY LANGDON

in
"Tramp Tramp Tramp"

7 *Reels of Long Langdon Laffs*

PEOPLE say—"There's something different about HARRY LANGDON'S smile... It sorter gets you—inside!"

And it does!

Watch it. Slow... then flickering... fading... Why look! He's going to make you cry!...

Suspense for a second—balanced dizzily on that hairline between mirth and tears—

Then a sudden flash of those funny lips!... He's happy! You're happy! Everything's all right!

"Tramp, Tramp, Tramp" is a kaleidoscope of pathos, comedy, adventure, that brings you straight up in your seat! Again First National pioneers by presenting HARRY LANGDON, supreme short comedy King, in his first 7-reel feature—the peak in the career of one of the greatest of screen comedians!

Presented by
HARRY LANGDON CORP.



A two-gun man—at the wrong end of the guns.



She lost her head—and found it on his shoulder.



Children cried for him—but everyone else got a tremendous laugh!



A First National Picture

proclaimed that "when better automobiles are built, Buick will build them!"

"An iron that watches its own temperature" was the slogan from Westinghouse's new-automatic iron--ad.

The snappy tagline of Mennen Shaving Cream was "Tough customers...I like 'em!"

If you use Balkite "B" and Balkite Trickle Charger, you could "operate your present radio set from the light socket."

There were also ads for bird cages, Slugger Bats, radios, dictaphones, buttonless suits, self-locking radiator caps, half-dollar spark-plugs, rough cut tobacco, silk hosiery for women, etc. The many ads represented there-in that 1926 issue, had space from the advertiser in that 1926 issue too. Only five companies had ads in both issues...Listerine, Chrysler, Campbell's Soups, The American Tobacco Co., and the American Express.

There were three editorials in the 1926 magazine. One concerned a new drive on organized crime. A committee appointed by the New York legislature reported that:

"Security of persons and property and the peace of society should not longer be menaced by easy bail, light sentences, nor the sentimental administration of the law."

The editor added that lawlessness could be checked "but not by the employment of kindergarten discipline or Pollyanna methods."

One article discussed the approaching 150th. birthday celebration of the nation--at the Philadelphia Sesquicentennial Exposition on May 31, 1926. The author asks:

"Would not those simple men of the past be stupefied and overcome by the splendors of our material progress...the marvels of radio, the telephone, the telegraph, aviation, steam transportation, moving pictures...electric lights?"

One might muse if the "simple men" of 1926 would not be just as "stupefied" by some of the achievements of some 40 years later....color TV...supersonic jets, rockets to the moon..heart transplants. And forty years from now?

An article called "War Antidotes" presented the suggestion that wars might be contained and resolved if schools of international relations were established in each country. The purpose would be to ascertain true facts about any given controversial situation and so inform the masses. The author, Owen D. Young in an interview with Chester T. Crowell, seemed rather confident that an informed public would prevent the spread of conflict.

A political ballad by Wallace Irwin with cartoons by Herbert Johnson speculated about "The Cabinet of Doctor Calcooly" (Calvin Coolidge):

"What does a President's cabinet do...when it's locked tight away in a cabinet room? Does it pull the affairs of a nation in two..and piece them together in surgical gloom? Or, on the other hand, do you suppose..those twelve learned gentlemen meet to enjoy Poker, mahjongg...bridge, or ping-pong, till the sound of a gong..closes their playtime, as if to annoy...and break up the game ere their offices close?

What do they do? Oh, I wish I could tell: But nobody knows, nobody knows....."

And this was the old Post...I spent a few hours reading it and enjoying warm nostalgia, If that is the simple --- "word" you wish to call that. My children found it highly entertaining history. Guests passed it from hand to hand, sharing comments on the old cars. Women friends noticed that all the ladies in the story illustrations had fluffy bobbed hair and that pointed-toed shoes were "in" during 1926.

I am still keeping the old magazine on our coffee-table. It's the greatest conversation piece we've ever had! Perhaps the Curtis Publishing Co. should consider re-printing some of the old issues of the beloved Saturday Evening Post!

(the end)

(A good Idea--indeed! Curtis has announced that they are going to come out with a new Saturday Evening Post the first of the year, available only at your newsstand. With the old format, about \$1 each, and they will try their best to fill it with stories, cartoons, as before when they suddenly wanted to lop off old subscribers, get the young marrieds on their lists only and suddenly found they had to go out of business. Now, guess who they have signed-up to do the first cover--and many more? That's right...Norman Rockwell. Almost kinda scares you, doesn't it? Make a New Year's Resolution right now that you'll write Curtis, you think this is a great Idea, and you want every issue! Especially--the first one! And write Mrs. Paul Schoen at 11618 Tomahawk Road S.W., in..Tacoma, Washington--98499 ...and tell her you thank-her for loaning us that valuable 1926 Post she wrote about here. Now, If I can only figure out a way to hang onto it a bit longer as I find time to finish that story about the cowboys in Oklahoma, oh well...just maybe Curtis---would consider---reprinting this April 24, 1926 issue.!)



Congratulations to radio's June bride--Alice Frost, star of CBS' Big Sister serial, who married her director, Willson M. Tuttle.

ALAN LADD....

(10)

"Come back..SHANE...We need you.!"

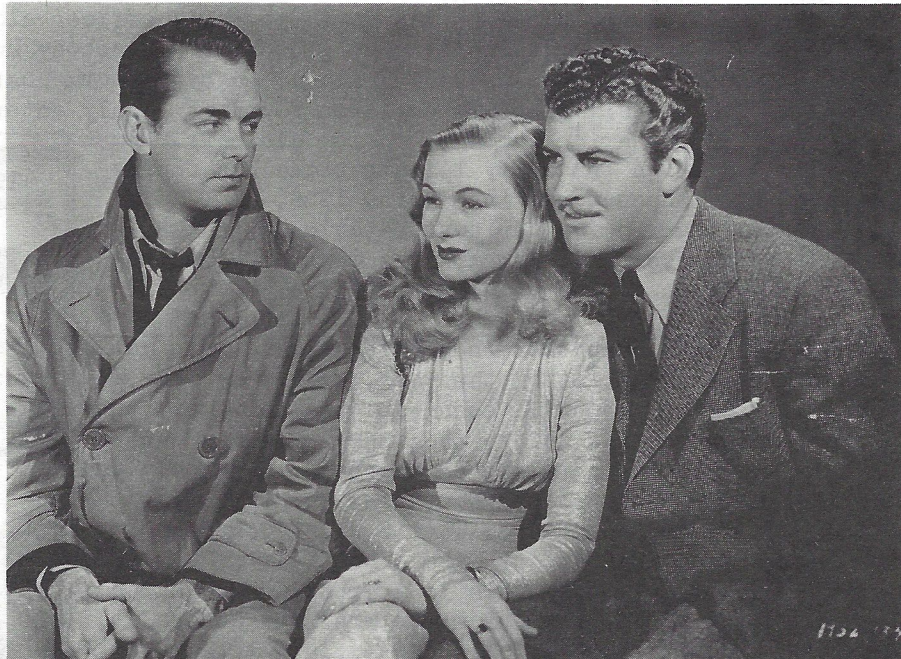
We really don't have anyone that can fill those roles that Alan Ladd did for us in those great old gangster films, war thrillers, even wild swash-buckling sword swingers from the 40's, and 50's since the screen now down at the local movie-house has gone on to those four-letter words..and I don't mean, bang, sock, boom! It's all physical, without the character of the characters showing, but that's about all now.

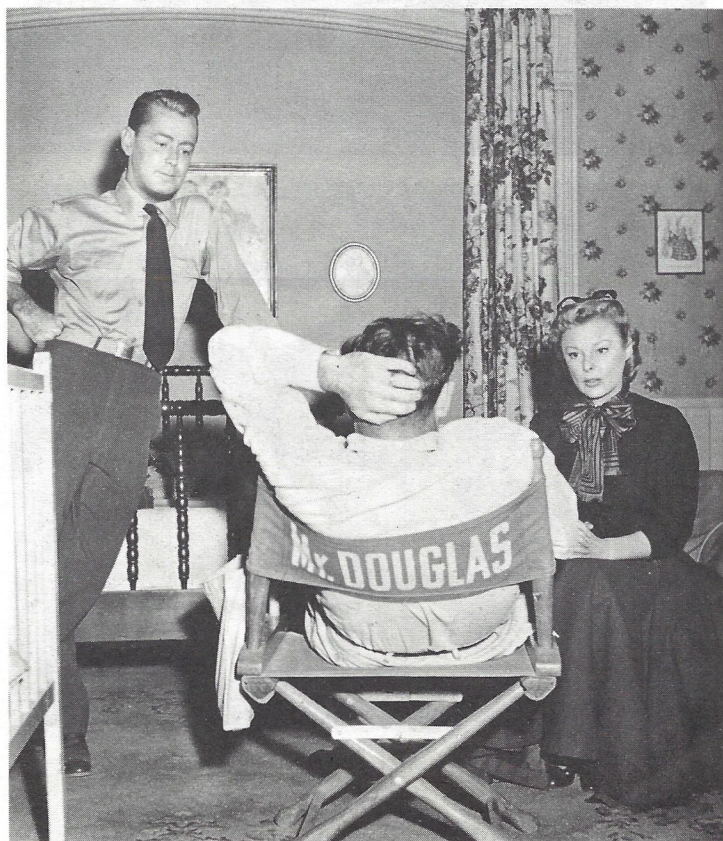
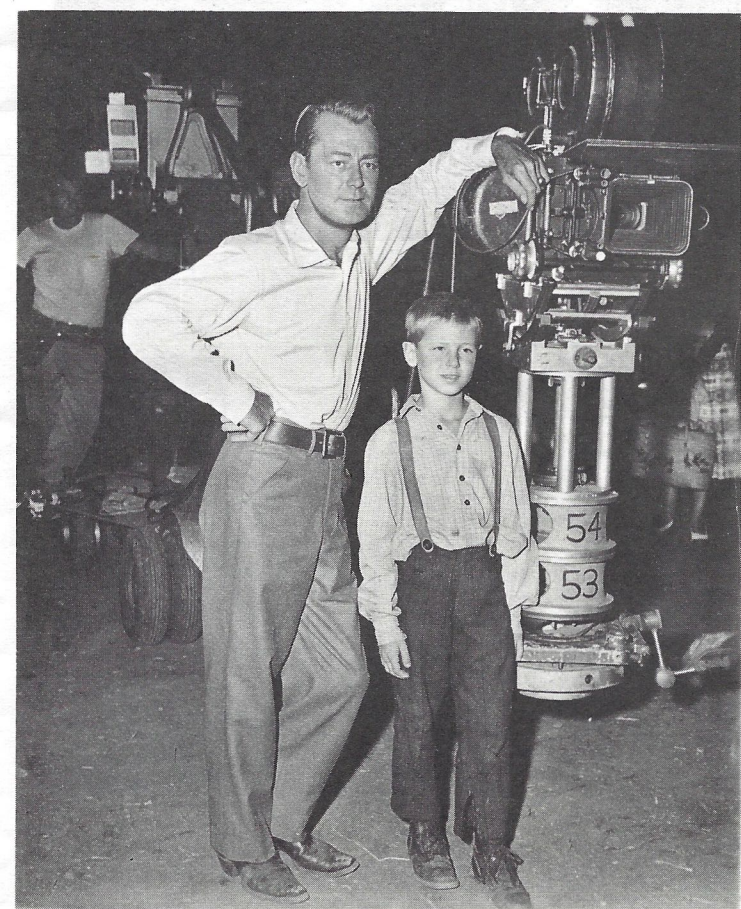
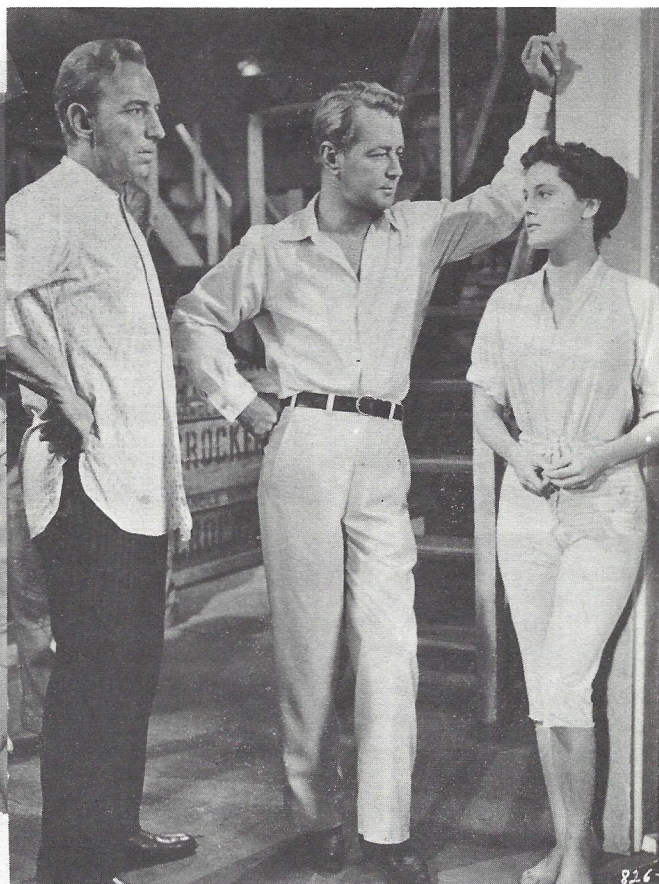
Ladd's "first" film, "THIS GUN FOR HIRE", for Paramount in 1942 was the pic that started him on his start to stardom. With Robert Preston and Vernice Lake featured, Ladd stold the show as the moody killer and went into "The Glass Key", "Lucky Jordan", "China" and upward and onward. Few did realize that "Hire" was not his initial film, but that Ladd had some 26 movies to his credits that included roles with Judy Garland, heavies in westerns, including a few PRC and Republic series oaters, and was in the 1939 Universal serial, "The Green Hornet"...before the public "found him.!"

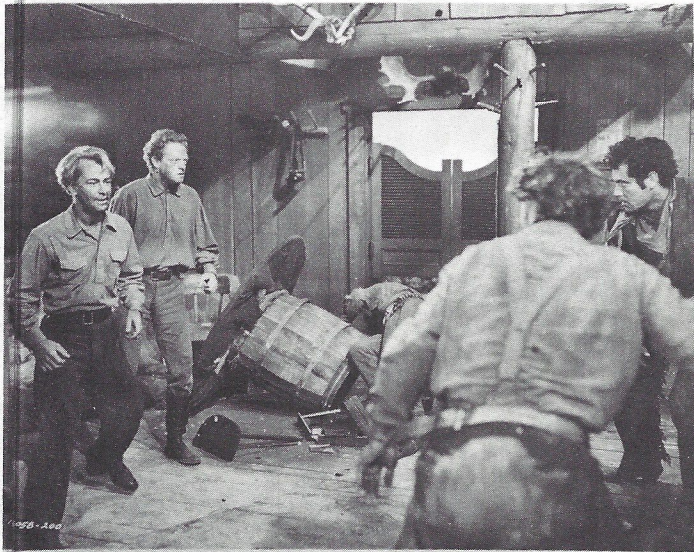
Born September 3, 1913 in Hot Springs, Arkansas, he met Sue Carol, a casting agent that helped him to some good movie roles, including the "Hire" part. Sue and Alan were married while he was finishing the "Hire" role and stayed married, one of Hollywood's finest romance true-life stories, up to his death January 3, 1964, of heart failure, just after finishing "The Carpetbaggers" for Paramount, a role that drew critical acclaim and a sequel with another great role for Ladd planned.

The 1953 super-western, "SHANE" for Paramount, was a serious plot of a stranger that turns up in the nick of time to save a pioneer family from being run out of the territory by gunslingers and a hired killer. Director George Stevens made a classic out of a simple western plot that A.B.Gunthrie Junior adapted from Jack Schaefer's novel using black and white in much of his at other times technicolor photography of Loyal Griggs that won the "best-cinematography-for-color" Oscar that year. Don't forget, 1953 was a pretty good year for movies too, with "From Here To Eternity", "Stalag 17", "Roman Holiday", "Julius Caesar", "The Robe", "War Of The Worlds", "Lili", and "Call Me Madam" all winning Oscars also.

But, we'll never forget SHANE. As in the photos to the right, we see Shane showing Brandon DeWild(fresh from a 7-year Broadway run in "Member Of The Wedding")how to wear his six-shooter. Yet,Shane was a gunslinger himself, trying to go straight, but had to go into action when Jean Arthur and Van Heflin made it known what trouble they were having with the troublemakers in town. Shane cleans up the saloon with villian Ben Johnson with Heflin's help, guns down Jack Palance, and dramatically rides into the sunset with Wilde just as dramatically screaming after him, "Come back Shane, we need you!" The script so simple, but the movie now, a pure classic!







Aland Ladd was a super-star. During the slow and dangerous years for actors and actresses of the 1950's, when the studios turned toward the new media television, Alan continued to make some pretty good high-priced productions at MGM, Universal and Warner Brothers, along with his work at his old home base, Paramount.

Ladd with Jack Warner and Edward G. Robinson in the photo to the left and with Lloyd Nolan and Italian star, Rossana Podesta on the set of "Santiago" for Warners in 1956. The lower left photo is of Ladd with his pride and joy, son David, 9 years old here on the set of "The Big Land" in 1957, with David having a role in his dad's Jaguar production, as a Kansas farm boy in a small comedy bit that grew to a running part throughout half the film. And with June Allyson, co-star for "The McConnell Story" in 1955 talking it all over with director Gordon Douglas in a romantic action drama based on the life of America's first triple jet act, Captain Joseph McConnell Jr.

Alan Ladd's private life continued to be mostly private. He had gone into the Hardware store business with a couple friends in the California area shortly before his death. His wife Sue continued to handle a lot of his business matters, while his daughter Carol Lee helped out in the Jaguar Production offices too. Sons, David and Laddie, quietly attended school.

The photos below show Alan with daughter Carol, son Laddie on the set of "Santiago" away from the University of California at Los Angeles on vacation, and with wife Sue in the Jaguar office that became headquarters for all Alan Ladd operations and business matters.

Alan had roles that went from villians to singing, dancing, romance, heavy drama, adventure, action, and tough-guy roles. He played them all and played them all well enough that he was always working steady, unlike many who found little work as TV crowded out the old Hollywood stars from the spotlight.

His films co-starred the biggest and best stars-and were always big-productions. The crews the best available working at the time. And after becoming a "star", his films then were always for a major studio, including "The Proud Rebel" for Disney in 1958.

Ladd's height was said to be 5 ft. 7 inches. Some said he was smaller. Reports in the fan mags had it that he had to stand on a box in closeups with the girls in the romantic scenes. And one plainly said all his action shots were planned from angles that made him look more husky and tougher than he really was. However, everyone said the same thing..that he was a good guy. And he did help many stars to stardom. Probably the best known case, being Rory Calhoun, guiding Rory from a background of robbery conviction and trouble with the law, Alan and Sue personally helped Calhoun form his new career as a movie star and a new chance at life. Rory had been in and out of prison, and said only the break the Ladd's gave him, probably saved his life, besides making him a star.

ALAN IADD was a super-star. And he was a person that people spoke well of in private life. Too bad our stars aren't like this anymore. Yes, SHANE, come back! We do need stars like you today!⊗



ENTRY BLANK

Name The Great Gildersleeve's New Song!



GRAND \$5,000 PRIZE

plus 274 weekly prizes every week for 5 weeks

4 \$1,000 bills
20 \$100 bills
50 \$20 bills
200 \$10 bills

1st CHORUS:
There's an old familiar strain,
a haunting refrain
that takes me back to days of yore
I see a chapel on the hill,
Spring's first daffodils
reflected in the mill pond from the shore
I recall in memory
Two names on a tree,
Our first kiss in that old canoe
and tho' we've drifted far apart
This song lives in my heart,
It's a melody of love and you.

2nd CHORUS:
In my reverie it seems
A summer moon beams
O'er fields that wander on and on
To where a lane that we called ours
Mid among the flow'rs
And welcomed cooling show'rs before the dawn.
There's a lilac trellised gate
Where each night we'd wait
To breathe the fragrance in the air
And so wherever I may roam
My thoughts will turn to home
For I know that love and you are there.

1,371 PRIZES IN PARKAY MARGARINE'S GREAT \$50,000 CONTEST!

Use this entry blank

Parkay Margarine, Box 5167, Chicago 77, Illinois

Here is my entry in The Great Gildersleeve's Song Naming Contest. With it I enclose the red end-flap from a package of Parkay Margarine.

I suggest this name for The Great Gildersleeve's Song:

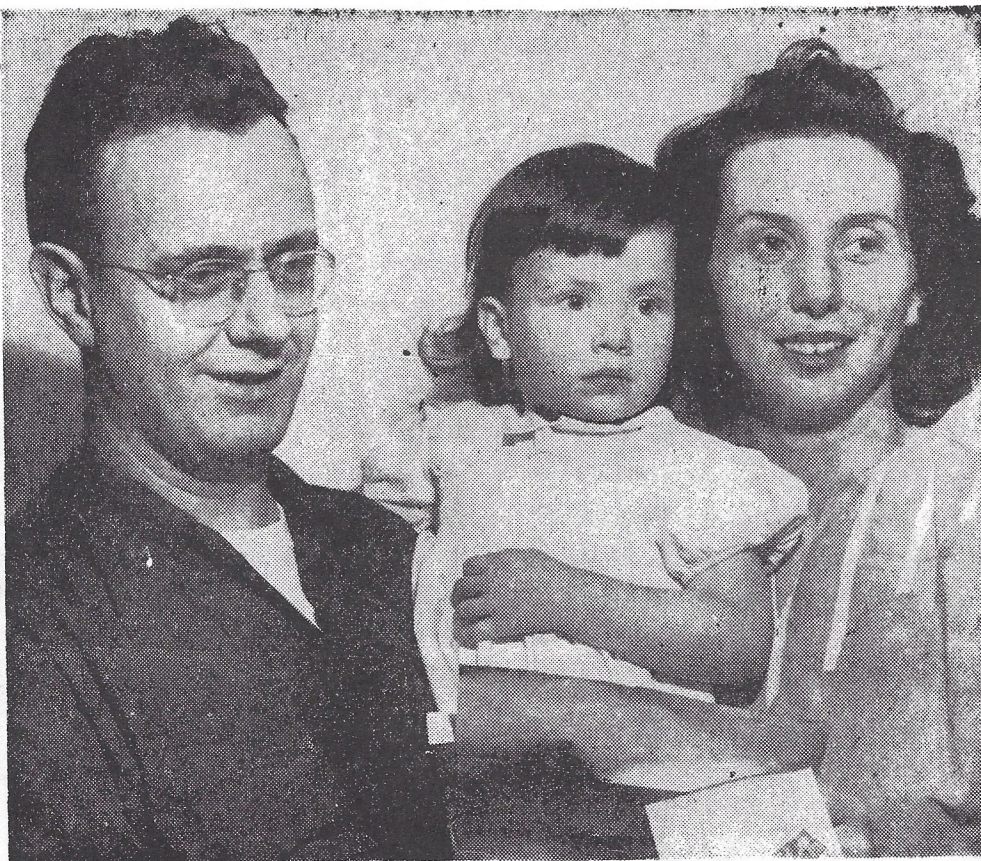
My name is.....

My address is.....

City.....

Dealer.....

Address.....



HAPPY HOLIDAY FOR THEM

Mr. and Mrs. Roland J. Whiterell of East Millbury and their daughter, Elaine, with telegram Mrs. Whiterell received telling her she

won \$5000 radio contest prize. She was winner of \$1000 in same contest a month ago.

HER LUCKY DAY

1949

Wins \$6000 in Radio Song Contest Prizes

Yesterday was a day of thanks—and Mrs. Anita M. Whiterell of East Millbury, was thankful in more ways than one.

She received a telegram from Hollywood informing her that she had won \$5000 in a radio contest.

And she literally won everything for a song.

The whole thing started two months ago when Mrs. Whiterell mailed in an original title to a song played over the "Great Gildersleeve" program heard Wednesday nights at 8.30.

20 Contestants

On Oct. 19, she received word from the sponsors that she was one of 20 contestants who had won \$1000. She also was told that this made her eligible for the \$5000 grand prize which was to be awarded for the best song title submitted by the 20 winners.

As it turned out, her entry won the grand prize, and Mrs. Whiterell's total "take" thus went to \$6000.

"What was the title she submitted?"

Mrs. Whiterell doesn't remember.

"I sent in two entries and I don't know which one was the winner," she said. "The only thing I remember about the titles is that one of them had the word 'hearts' in it."

Mrs. Whiterell said she expects to receive a \$5000 check soon. The \$1000 check she received a month ago already has been put to good use.

Build House

She and her husband, Roland, have just completed building a six-room house at 18 Ward street, East Millbury.

"The money came in handy

fixing up odds and ends in the house," Mr. Whiterell said.

A disabled war veteran, Mr. Whiterell is a drill operator at Reed Rolled Thread Die Co. here.

What do they plan to do with the \$5000 when they get it?

"We have definite ideas on that," Mrs. Whiterell said. "We still need some furniture, then there's the mortgage and of course, little Elaine's education."

Elaine is their 2½-year-old daughter.

Tried 25 Contests

Mrs. Whiterell said she has entered about 25 contests for cash prizes in the past four years.

"I never won a prize of any kind before," she said.

Her husband said he doesn't go for that sort of thing.

"I always told her she was wasting three-cent stamps when she entered those contests," he said.

"Those stamps turned out to be a pretty good investment," Mrs. Whiterell added.

Help Celebrate

On hand yesterday to help celebrate the occasion was the family's in-laws.

They are Mr. Whiterell's mother, Mrs. Cora Whiterell of 14 Stoneham road, and Mrs. Whiterell's parents, Mr. and Mrs. Arthur H. Desmarais of 43 Waterville street, North Grafton.

Mr. and Mrs. Desmarais said their daughter didn't bother with contests in her earlier years.

"It's a profitable hobby she picked up after she got married," they said.

Mrs. Whiterell really did win one of those radio contests in- 1949

RADIO STARS

RADIO LAUGHS...

(SELECTED SNICKERS FROM POPULAR PROGRAMS)

JACK: Mary, I want to thank you for those lovely roses you sent me. They were beautiful.

MARY: Were they?

JACK: Yes, that's the first time I've ever seen a third of a dozen . . . but Mary, I did notice that the roses were quite limp and droopy. What happened?

MARY: I knew you were sick so I boiled 'em!

(JACK BENNY, Jell-O Program.)

PHIL: When I sneeze I put my hand in front of my mouth.

HARRY: Really, Phil? Why do you do that?

BEETLE: To catch his teeth!

(PHIL BAKER, Gulf Program.)

FRED: You're under arrest for violatin' the anti-noise law, Bub.

ACTOR: Hey, wait a minute! I ain't done nothin'!

FRED: You just drank a bicarbonate of soda, didn't you?

ACTOR: So what? I ain't made a noise yet, have I?

FRED: No, but you will in a minute. Let's go!

(FRED ALLEN, Town Hall Tonight.)

GRACIE: Well, my brother never says: "Hello,"—he says: "Honk, Honk!" Of course, that's . . .

GEORGE: Your brother says: "Honk, Honk"?

GRACIE: Yeah—when he's crossing the street. You see, he doesn't want people to think he hasn't got an automobile.

(BURNS & ALLEN, Grape Nuts Program.)

PILKINGTON: This is the third morning in a row I've found you like this. What's the idea of sleeping on the job?

BEA: Well, I don't like to be doing nothing!

(BEATRICE LILLIE, Broadway Merry-Go-Round.)

DOC: Jack Benny, it's time for your medicine again . . . Now first you take this red pill and then you follow it with this white one.

JACK: Mmm, two of 'em this time. What's the white pill for, Doc?

DOC: In case the red one is poison!

(JACK BENNY, Jell-O Program.)

PHIL: Bottle, you ought to get married and go in for a little connubial bliss.

BOTTLE: Beg pardon, sir?

PHIL: Connubial bliss! Look, Bottle, what binds women together and makes them better than they are by nature?

BOTTLE: Er . . . corsets.

(PHIL BAKER, Gulf Program.)

FRED: Today is the big birthday party.

PORTLAND: Really? Whose birthday is it?

FRED: The Dionne babies'. The Quintuplets are three today.

PORT: Oh! That's too bad. Did two of them get away?

(FRED ALLEN, Town Hall Tonight.)

MILTON: I'm in charge of this party, Buddy, so you can talk to me. I want some gas . . . half a gallon.

BROWN: A half a gallon for this big bus? Whaddy'e tryin' to do—wean it?

MILTON: Hurry, please—hurry!

BROWN: Huh, we don't sell no gas in this gas station.

MILTON: Then what's the idea of all the signs and pumps?

BROWN: That's just to pull customers in so we can give 'em free air and water!

(MILTON BERLE, Gillette Program.)

BOB: Did you ever play golf with a dentist? Every time he got on the green to putt, he'd look at the hole and say: "Open a little wider, please!" After the game I went home, jumped into the Frigidaire and took a nap . . . I'm getting myself in shape for those air-cooled theatres! Ah, those cooling systems they have in the summertime! Starting next week, the New York Central is running a snow-train to the Paramount Theatre! They don't have ushers any more; as you go in the theatre an Eskimo gives you a pair of skis. The picture had already started, so I slipped into my skis and went gliding down the aisle—but not on my skis . . . Suddenly there was a terrible commotion! Everybody started to turn around. It seems that two St. Bernards were trying to rescue a guy in the balcony!

(BOB HOPE, Rippling Rhythm Program.)

CLERK: Good afternoon, Madam. Do you want a pet?

BEA: I don't really mind. But I've got some shopping to do first.

CLERK: This model is four hundred and fifty dollars.

BEA: Four hundred and fifty dollars!

CLERK: Don't let that worry you. There's just a small deposit down and then you make no more payments for six months.

BEA: Mm-mm . . . who's been telling you about me?

(BEATRICE LILLIE, Broadway Merry-Go-Round.)

JOE: Look out! Here comes a tunnel, Engineer Brown!

BROWN: Which side?

JOE: On your side.

BROWN: Hey—wait a minute, Fireman Cook . . . that's no tunnel. I had my mouth open!

(JOE COOK and JOE E. BROWN, Shell Program.)

MOL: Well, doggone . . . I got some news for you, January. You know my cousin Luke, who you been sayin' would never amount to anything?

JAN: An' he never will amount to anything. He never was no good; he's just a gangster, that's all.

MOL: Just the same, he's been promoted in the gang. Yes sir, he's now the man higher up!

JAN: What do you mean, he's the man higher up?

MOL: They hung him yesterday.

(MOLASSES AND JANUARY, Show Boat Program.)

BOTTLE: Gosh, it's terribly warm, sir. Do you mind if I sit down?

PHIL: Why, Bottle, does the hot air bother you?

BOTTLE: Er, . . . no, sir, go right on talking.

(PHIL BAKER, Gulf Program.)

HONEY: I had the swelltest afternoon, Mr. Hope . . . I went out auto riding with Frank Parker.

BOB: Well, sit down, Honeychile . . . You must want to get off your feet. Parker took me for a ride once.

HONEY: He did? Doesn't he drive marvelously?

BOB: I don't think so. He's not so good at handling the brakes.

HONEY: Yeah . . . but ain't he great on the clutch!

(BOB HOPE and HONEYCHILE, Rippling Rhythm Program.)

BEA: I happen to have a great deal of influence with the press. If it's any news to you, I'm an old newspaperwoman myself.

PILKINGTON: Why did you ever quit?

BEA: Well, I found there wasn't much money in old newspapers!

(BEATRICE LILLIE, Broadway Merry-Go-Round.)

LANNY: Well, I'll introduce you to him . . . Mr. Bernie, I want you to meet Molasses and January.

BEN: Glad to meet you, boys.

MOL: Glad to meet you, Mr. Bernie. Doggone, I'm crazy about your band.

BEN: You like 'em, huh?

MOL: I'm crazy about 'em; an' everybody knows 'em too.

BEN: Well, we've been on the air for a long time . . .

MOL: Oh, they're famous! There's only one thing I can't understand—how did you come to call 'em the Connecticut Yankees?

(MOLASSES & JANUARY, Show Boat Program.)

MACK: Mr. Berle, we've been friends for a long time . . . Couldn't you give me a break and make it fifteen dollars a week?

MILTON: I offer you eighteen, and you only want fifteen! Why?

MACK: Well, that way—when Saturday comes around and you don't pay off—I lose less!

(MILTON BERLE, Gillette Program.)

BOB: That's one of my best chickens, Frank—very conscientious. She lays seven eggs in five days, so she can have the week-end to herself!

FRANK: So this is your ranch, eh, Bob?

BOB: Well, yes . . . It's sort of condensed. But you know, everything is a Digest today, so this is my Digest ranch.

FRANK: What's that little flower pot there?

BOB: Put that down! That's my wheat field!

(BOB HOPE, Rippling Rhythm Program.)

BEA: If it's any news to you, I was brought up on a farm.

PILKINGTON: I wish you'd never left it.

BEA: Well, we had a bad season and we had to give it up.

PILK: What happened?

BEA: That year our wheat crop was so short we had to lather it before we could mow it!

(BEA LILLIE, Broadway Merry-Go-Round.)

AN ADVERTISEMENT OF THE

FAMOUS

TOM MIX

SHOOTING FROM A
SHOOTING FROM
ING HORSE IS
AS ONE OF
DIFFICULT
MARKSMAN
TOM MIX O
SAVED THE
A CHILD I
MANNE

THE MIRROR SHOT -

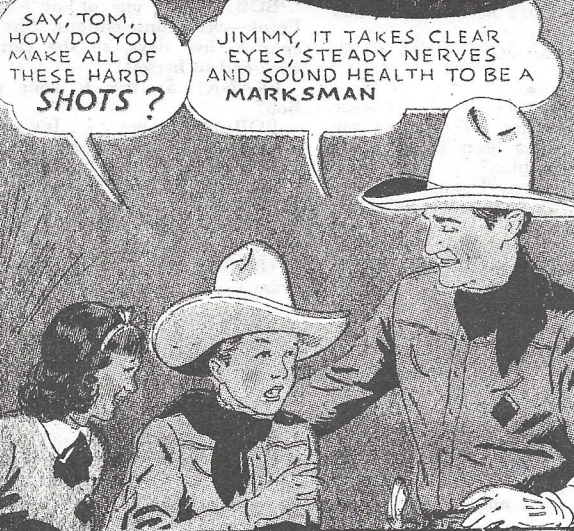
ONE OF THE MOST DIFFICULT AND DANGEROUS GUN FEATS. TOM MIX, SIGHTING THROUGH A MIRROR, FIRES HIS SIX-SHOOTER OVER HIS LEFT SHOULDER AND SNUFFS OUT A CANDLE HELD BY A GIRL STANDING TWENTY FEET BEHIND HIM -

THE QUICK DRAW -

TOM'S LIFE HAS BEEN SAVED MANY TIMES BY THE SPLIT-SECOND SPEED WITH WHICH HE CAN DRAW AND FIRE HIS GUNS. ON A QUICK DRAW, TOM ALWAYS FIRES FROM THE HIP - WITH PERFECT ACCURACY! HE DISARMS BANDITS BY SHOOTING THEIR GUNS FROM THEIR HANDS - WITHOUT EVEN SO MUCH AS SCRATCHING THEM -

I'LL GIVE YOU THE

I'LL SEND YOU THIS EXACT WOODEN, IT'S BRAND-NEW, NEVER BEEN OF SHOWN HERE! STEEL-BLACK WITH CYLINDER TURNS LIKE A REAL REV. ONE RALSTON BOX TOP AND 10 MAILING COSTS. HURR



SAY, TOM, HOW DO YOU MAKE ALL OF THESE HARD SHOTS?

JIMMY, IT TAKES CLEAR EYES, STEADY NERVES AND SOUND HEALTH TO BE A MARKSMAN



- AND THE BEST WAY I KNOW TO BE A STRAIGHT SHOOTER IS TO EAT RALSTON'S STRAIGHT SHOOTER'S CEREAL EVERY MORNING FOR BREAKFAST. I CALL IT THE STRAIGHT SHOOTER'S CEREAL BECAUSE IT MAKES YOU STRONG AND HEALTHY

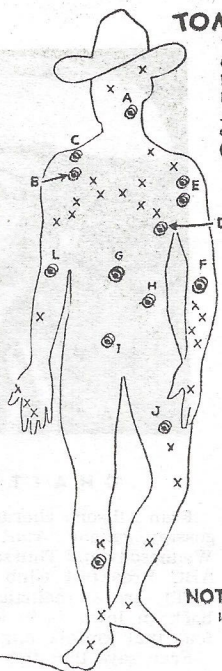
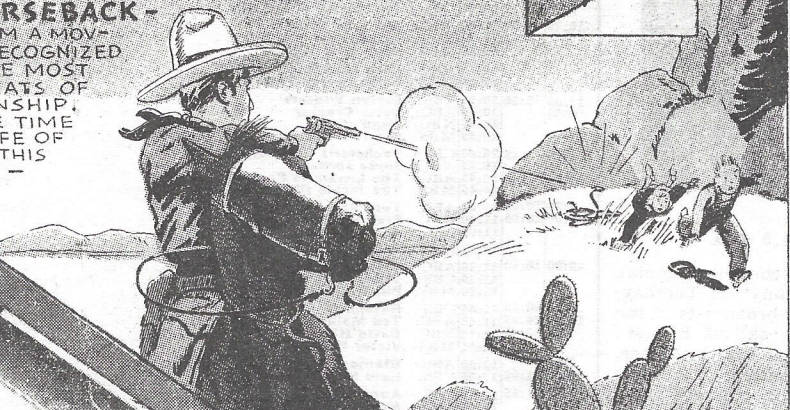


I'LL EAT

BOY TASTES EVERY GIRL Y

MIX SHOTS

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TOM MIX INJURIES -

TOM MIX HAS BEEN BLOWN UP ONCE, SHOT TWELVE TIMES, AND INJURED FORTY-SEVEN TIMES IN MOVIE STUNTING. THIS CHART SHOWS THE LOCATION OF SOME OF TOM MIX' INJURIES.
(X MARKS FRACTURES; CIRCLES, BULLET WOUNDS)

- A- SHOT THROUGH JAW BY SNIPER IN SPANISH-AMERICAN WAR
- B- SHOT BY BANDIT IN MIX HOME
- C- SHOULDER FRACTURED WHEN HORSE WAS SHOT FROM UNDER HIM BY BANDITS IN U.S. MARSHAL DAYS
- D- SHOT BY CATTLE RUSTLERS IN TEXAS
- E- SHOT TWICE IN LEFT ARM BY OKLAHOMA OUTLAWS
- F- SHOT BELOW ELBOW BY OUTLAW
- G- SHOT THROUGH ABDOMEN BY KILLER HE ARRESTED
- H- WOUNDED IN GUN FIGHT BY RUSTLERS
- I- SHOT BY BAD MAN WHILE OKLAHOMA SHERIFF
- J- SHOT IN LEG WHEN 14 YEARS OLD
- K- SHOT THROUGH LEG BY BANK ROBBERS
- L- SHOT THROUGH ELBOW IN REAL STAGECOACH HOLD-UP (1902)

NOTE - SCARS FROM 22 KNIFE - WOUNDS ARE NOT INDICATED.

BOYS AND GIRLS
THIS GUN IS A BEAUTY.
LOOKS JUST LIKE MY OWN
SPECIAL SIX-SHOOTER. HURRY!
BE THE **FIRST** IN YOUR
NEIGHBORHOOD TO OWN ONE

IS GUN!

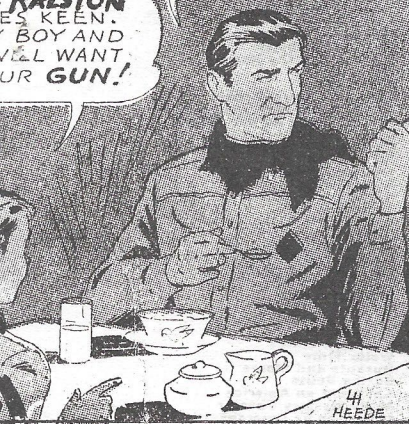
MODEL OF MY FAVORITE SIX-SHOOTER.
RED BEFORE. SAME SIZE AS THE GUN
VERY COLORED WOOD HANDLE.
EVER. A REAL COWBOY GUN FOR ONLY
IN COIN TO COVER PACKING AND
SIGN AND MAIL COUPON!

Tom Mix

1936

GIVE EVERY BOY AND GIRL WHO
RALSTON A MODEL OF MY
FAMOUS **SIX-SHOOTER**

RALSTON
ES KEEN.
Y BOY AND
WELL WANT
UR GUN!



USE THIS COUPON

TOM MIX, 1302 Checkerboard Square, St. Louis, Mo.

Dear Tom: I enclose ONE Ralston box top and 10c in coin to cover cost of mailing. Please send me your special wooden gun shown on this page that looks just like your favorite six-shooter.
IMPORTANT: Send 10c in coin. Do not send stamps.

Name _____

Address _____

City _____ State _____

IMPORTANT: If you have no coupon, you can get the gun anyway. Just print your name and address on the back of ONE Ralston box top and mail with 10c in coin to Tom Mix.
(This offer expires June 8, 1936.)

Thursday

P.S.T.	C.S.T.	Eastern Standard Time
December 1946		
8:00	8:00	9:00 ABC: Breakfast Club
8:00	8:00	9:00 NBC: Honeymoon in New York
6:15	3:30	9:30 CBS: This Is New York
6:45	3:30	9:15 MBS: Shady Valley Folks
		9:30 NBC: Daytime Classics
8:15	9:00	10:00 CBS: Joe Powers of Oakville
10:30	9:00	10:00 ABC: My True Story
		10:00 NBC: Jack Berch
		10:00 MBS: Once Over Lightly
		10:15 NBC: Lora Lawton
		10:15 MBS: Faith In Our Time
7:30	9:30	10:30 NBC: Road of Life
1:30	2:00	10:30 CBS: Evelyn Winters
		10:30 MBS: Say It With Music
12:45	9:45	10:45 CBS: Bachelor's Children
11:30	9:45	10:45 ABC: The Listening Post
7:45		10:45 NBC: Joyce Jordan
		10:45 MBS: Jackie Hill
		11:00 CBS: Arthur Godfrey
9:30	10:00	11:00 ABC: Tom Breneman's Breakfast
8:00	10:00	11:00 NBC: Fred Waring Show
		11:15 MBS: Tell Your Neighbor
10:00	10:30	11:30 ABC: Gilbert Martyn
		11:30 CBS: Time to Remember
		11:30 MBS: Bill Harrington Sings
8:45	10:45	11:45 CBS: Rosemary
8:45	10:45	11:45 NBC: David Harum
		11:45 MBS: Victor H. Lindlahr
9:00		12:00 ABC: Glamour Manor
9:00	11:00	12:00 CBS: Kate Smith Speaks
9:15	11:15	12:15 CBS: Aunt Jenny
		12:15 MBS: Morton Downey
9:30	11:30	12:30 CBS: Romance of Helen Trent
		11:30 ABC: At Your Request
		12:30 MBS: Quaker City Serenade
9:45	11:45	12:45 CBS: Our Gal Sunday
9:45	11:45	12:45 NBC: Maggi's Private Wire
		12:45 MBS: U. S. Navy Band
10:00	12:00	1:00 CBS: Big Sister
		1:00 MBS: Editor's Diary
10:15	12:15	1:15 CBS: Ma Perkins
10:30	12:30	1:15 CBS: Luncheon with Lopez
		1:30 MBS: Young Dr. Malone
		1:30 CBS: Tex Fletcher's Orchestra
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		2:15 MBS: Smile Time
3:00	1:30	2:30 ABC: Bride and Groom
		2:30 NBC: Woman in White
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		2:45 NBC: Masquerade
12:00	2:00	3:00 ABC: Ladies Be Seated
		3:00 MBS: Heart's Desire
		3:00 CBS: Cinderella, Inc.
12:15	2:15	3:15 NBC: Ma Perkins
12:30	2:30	3:30 NBC: Pepper Young's Family
12:30		3:30 ABC: Meet Me in Manhattan
		3:30 MBS: Bobby Norris
		3:30 CBS: Winner Takes All
12:45	2:45	3:45 NBC: Right to Happiness
		3:45 MBS: Jackie Hill
1:00		4:00 ABC: George Barnes' Orchestra
1:00	3:00	4:00 CBS: House Party
1:00	3:00	4:00 MBS: Erskine Johnson
		4:00 NBC: Backstage Wife
1:45	3:15	4:15 NBC: Stella Dallas
		4:15 MBS: Johnson Family
		4:15 ABC: Jean Colbert
1:30	3:30	4:30 CBS: Give and Take
		4:30 MBS: Adventures of the Sea Hound
		4:30 NBC: Lorenzo Jones
		4:45 ABC: Cliff Edwards
		4:45 MBS: Buck Rogers
1:45	3:45	4:45 NBC: Young Wilder Brown
5:00	5:00	5:00 ABC: Terry and the Pirates
2:00	4:00	5:00 NBC: When a Girl Marries
		5:00 MBS: Hop Harrigan
2:15	4:15	5:15 NBC: Portia Faces Life
5:15	4:15	5:15 ABC: Sky King
		5:15 MBS: Superman
5:30	5:30	5:30 ABC: Jack Armstrong
2:30	4:30	5:30 NBC: Captain Midnight
2:30	4:30	5:30 MBS: Just Plain Bill
5:45	5:45	5:45 ABC: Tennessee Jed
2:45	4:45	5:45 NBC: Front Page Farrell
		5:45 MBS: Sparrow and the Hawk
		5:45 CBS: Tom Mix
		6:15 CBS: In My Opinion
3:15	5:15	6:15 NBC: Serenade to America
		6:30 CBS: Skyline Roof, Gordon Macrae
		6:30 MBS: Clem McCarthy
8:00	6:00	7:00 NBC: Chesterfield Supper Club
		7:15 CBS: Jack Smith
		7:15 MBS: Korn Koblbers
4:30	6:30	7:30 CBS: Mr. Keen
		7:30 ABC: Professor Quiz
6:30	6:30	7:30 NBC: Dennis Day
8:00	7:00	8:00 ABC: Lum & Abner
9:00	7:00	8:00 CBS: Suspense
8:30		8:30 NBC: Aldrich Family
		8:30 MBS: Elaine Carington Playhouse
8:30	7:30	8:30 ABC: America's Town Meeting
9:00	7:30	8:30 NBC: Burns and Allen
		8:30 MBS: Vic and Sade
		8:30 CBS: F.B.I. in Peace and War
5:55	7:55	8:55 CBS: Bill Henry
6:00	8:00	9:00 CBS: Dick Haymes
6:00	8:00	9:00 MBS: Gabriel Heatter
		9:00 NBC: Eddie Duchin, Edward Everett Horton
		9:15 MBS: Real Stories
		9:30 CBS: Crime Photographer
6:30	8:30	9:30 ABC: Pot o' Gold
6:30	8:30	9:30 CBS: Hobby Lobby
		9:30 MBS: By Popular Demand
		9:30 NBC: Jack Haley with Eve Arden
		10:00 MBS: Sammy Kaye
		10:00 CBS: Eddie Dooley's All American
7:00	9:00	10:00 NBC: Abbott and Costello
		10:30 ABC: Ralph Norman's Orchestra
7:30	9:30	10:30 NBC: Eddie Cantor
		10:30 MBS: Crime, Cause and Prevention
		10:30 CBS: Phone Again Finnegan



CHATTERBOX

Fran Allison's characterizations of genial, gossipy, gauche "Aunt Fanny" on Tuesday, Wednesday and Thursday broadcasts of the ABC Breakfast Club (weekdays 8 A.M., CST), are so realistic that Fran's mother, back in Iowa, is in a constant dither for fear that kinfolk might be offended.

Fran says that this puzzles her because the quaint people and rural events she describes as la Aunt Fanny are purely fictitious. There are really no such persons as Lutie Larson, Bert and Birdie Beer-bower, Nether Hennicut and the rest of the rustics that pop up in her monologues. Fran makes them up out of her own head. When challenged, however, she does admit that certain characters are composites of actual people she has met and watched and listened to—but that's something else again. Where else should an artist go for material, if not to life itself?

Fran was born in La Porte City, Iowa, and spent her girlhood, as she puts it, "... in the shadows of the tall corn." She went to Coe College in Cedar Rapids, majoring in music and education. As a member of the college glee club, she discovered that she had a flair for putting vitamins into undernourished ballads, which talent resulted in an early debut as a singer on a local radio station.

Like so many successful characterizations, the creation of "Aunt Fanny" was spontaneous. Fran had strolled casually into the studio one day while an announcer was giving forth on the air. As a break, the announcer interrupted his program to remark, "Why, here's Aunt Fanny—why don't you come over and say hello to the folks?" The "Aunt Fanny" clicked in Fran's inventive brain and she went to the microphone and for five minutes ad-libbed her first, hilarious Aunt Fanny routine.

Once born, Aunt Fanny took a firm hold on listeners who kept writing in for more of the loquacious lady. From that moment, Fran led a dual life, singing as Fran Allison and chattering as Aunt Fanny.

In 1937, Fran moved to Chicago, where she and Aunt Fanny became fixtures on the Breakfast Club.

Fran is a warm, friendly and unaffected person, who prides herself—as well she may—on maintaining an even temper at all times. That even temper is being sorely tried, these days, too. Through the last two and a half years of the war, while her husband, a lieutenant in the infantry, was overseas, Fran spent most of her spare time trying to locate an apartment that had a lease of more than three months. Her efforts were valiant but not very fruitful. Fran claims that she spent most of that time changing apartment and phone listings. And now that her husband is back home again, she'd like to settle down and cook for him—a chore she loves—and get an efficient person to keep house.

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		1:45 MBS: John J. Anthony
11:00	1:00	2:00 NBC: The Guiding Light
2:30	1:00	2:00 ABC: John E. Kennedy, news
11:00	1:00	2:00 CBS: The Second Mrs. Burton
		2:15 ABC: Ethel & Albert
2:45	1:15	2:15 CBS: Perry Mason
11:15	1:15	2:15 MBS: Smile Time
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12:15	2:15	3:15 NBC: Ma Perkins
2:30		3:30 CBS: Winner Takes All
12:30	2:30	3:30 ABC: Meet Me in Manhattan
12:30		3:30 NBC: Pepper Young's Family
		3:30 MBS: Bobby Norris
12:45	2:45	3:45 NBC: Right to Happiness
		3:45 MBS: Jackie Hill
1:00		4:00 ABC: George Barnes' Orchestra
1:00	3:00	4:00 CBS: House Party
1:00	3:00	4:00 MBS: Erskine Johnson
		4:00 NBC: Backstage Wife
		4:15 MBS: Johnson Family
1:15	3:15	4:15 ABC: Jean Colbert
		4:15 NBC: Stella Dallas
3:00		4:30 CBS: Give and Take
		4:30 NBC: Lorenzo Jones
		4:30 MBS: Adventures of the Sea Hound
		4:45 MBS: Buck Rogers
1:45	3:45	4:45 NBC: Young Wilder Brown
5:00	4:00	5:00 ABC: Terry and the Pirates
2:00	4:00	5:00 NBC: When a Girl Marries
		5:00 MBS: Hop Harrigan
2:15	4:15	5:15 NBC: Portia Faces Life
5:15	4:15	5:15 ABC: Sky King
		5:15 MBS: Superman
5:30	5:30	5:30 ABC: Jack Armstrong
2:30	4:30	5:30 NBC: Captain Midnight
2:30	4:30	5:30 MBS: Just Plain Bill
5:45	5:45	5:45 ABC: Tennessee Jed
2:45	4:45	5:45 NBC: Front Page Farrell
		5:45 MBS: Sparrow and the Hawk
		5:45 ABC: Tom Mix
		6:00 ABC: Kiernan's News Corner
3:30	5:15	6:15 CBS: Report From Washington
		6:30 CBS: Skyline Roof, Gordon Macrae
		6:40 NBC: Clem McCarthy
8:00	6:00	7:00 NBC: Chesterfield Supper Club
		7:15 CBS: Jack Smith
		7:15 MBS: The Lone Ranger
9:00	7:00	8:00 CBS: Baby Snooks
		8:00 NBC: Highways in Melody
		8:15 MBS: Paul Lavall
		8:00 MBS: Voice in the Night
8:15		8:15 CBS: Inside of Sports
5:30	7:30	8:30 NBC: Alan Young Show
9:30	9:30	8:30 CBS: Adventures of Thin Man
		8:30 MBS: Endorsed by Dorsey
		8:30 ABC: This Is Your F.B.I.
		9:00 ABC: Break the Bank
		9:00 NBC: People Are Funny
		9:15 MBS: Real Stories
6:30	8:30	9:30 ABC: The Sheriff
6:30	8:30	9:30 MBS: Spotlight Bands
6:30	8:30	9:30 NBC: Waltz Time
		9:30 CBS: Durante and Moore
7:00		10:00 ABC: Boxing Bouts
		10:00 MBS: Spotlight on America
7:00	9:00	10:00 NBC: Mollie Mystery Theater
7:00	9:00	10:00 CBS: It Pays to Be Ignorant
		10:30 MBS: Meet the Press
7:30	9:30	10:30 CBS: Maisie

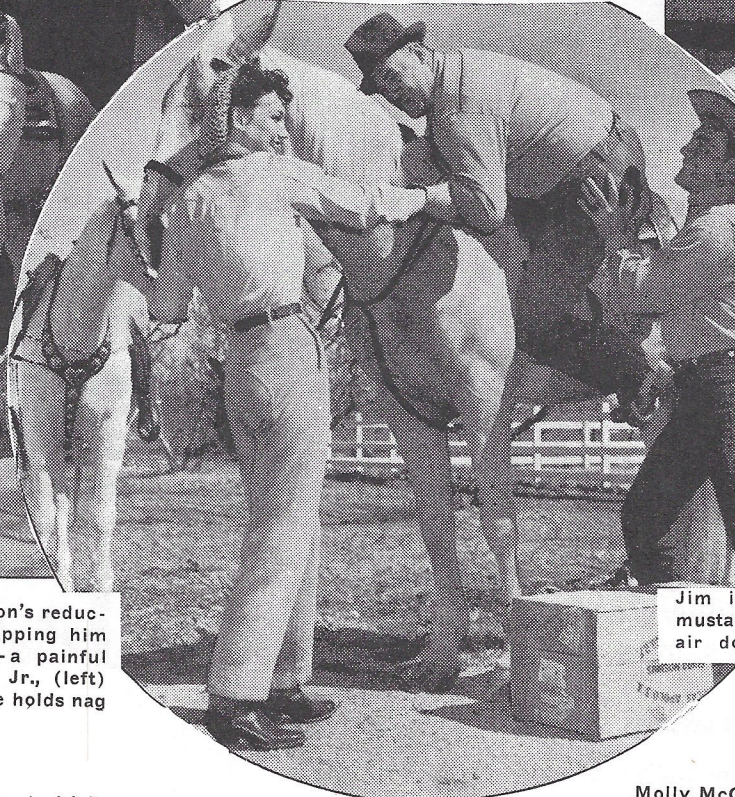
Person-to-Person

Young Jim Ameche, who is following in the footsteps of his radio-screen-star brother, is in many ways very like Don

Whew! This attempt to hoist the 250-pound, belly-laughing announcer of Joe E. Brown show (Thurs. night), also of vacationing Jello-O show, fails



Above: Becoming desperate, Don's reducing trainers get the idea of dropping him into the saddle from a sling—a painful method, but sure. Noah Beery, Jr., (left) and Buck let go as pretty Maxime holds nag



Jim is shorter than Don and wears a mustache, but their voices are perfect air doubles, confusing listeners no end



—NBC Hollywood Photograph

Below: He made it! Don takes off the rope as Buck mops his brow and Maxime holds everything steady. So far all the exercising has been done by Wilson's trainer-friends, but now —



Molly McGee (Marian Jordan) is back on the air with comic husband Fibber McGee (Jim Jordan) after a long absence due to illness (Tues., NBC)



... My hat is off to Bob Hope for opening his program with "Welcome Back to the Air, Molly" the night she rejoined the Fibber McGee show. It was a grand gesture . .



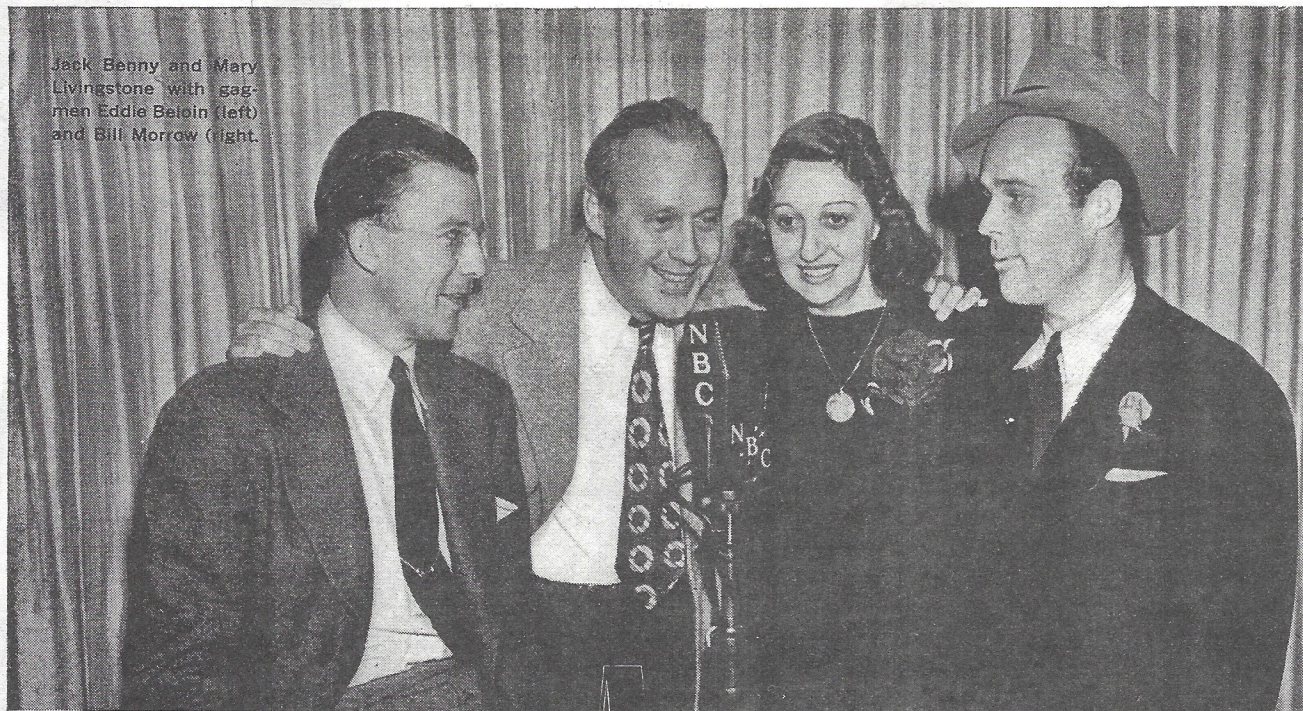
—NBC Hollywood

Paul Carson, organist for "One Man's Family" (Sun., Wed., NBC) and other shows, inspects loft of NBC's new \$50,000 Hollywood studio organ

RADIO

May 9, 1939

Jack Benny and Mary Livingstone with gagmen Eddie Beloin (left) and Bill Morrow (right)



A lively look at the ways and work of a species unheralded and unknown: radio's gagmen

JULY 5, 1941

READING TIME • 9 MINUTES 10 SECONDS

★ THERE exist today in Hollywood members of a curious species of the human animal whose names are unknown, whose methods remain hidden, and whose deeds go unheralded. Creatures of this species thrive on new joke books, old College Humors, and plenty of corn. They may be identified by one common deformity—overdeveloped funny bones. But should the species, by some horrible quirk of fate, become extinct—America would stop laughing.

We are referring to those mysterious mammals known as gagmen. And if all the gagmen in Hollywood were to knock themselves out tomorrow—perhaps die laughing—it would be very unfunny. And Jack Benny, Bob Hope, Gracie Allen, Charlie McCarthy, Fred Allen, Bing Crosby, Bob Burns, Abbott and Costello, Eddie Cantor, and all the rest of the renowned humorists would also suddenly be very unfunny.

"Leave 'em laughing!" That is the motto that Hollywood's gagmen live by. Nothing else is important. A gag writer's duty is not to produce wit or literature or poetry, but to arrange words that will help his boss start people laughing, keep them laughing, and leave them laughing.

Most expensive gag-writing team in Hollywood at present is that of Bill Morrow and Eddie Beloin, who are paid \$2,500 a week to create humor for radio's leading comic—Jack Benny.

Since the Jack Benny show is aired on Sunday evenings, Morrow and

Beloin meet Benny on each Monday to talk over ideas for the next show.

In these meetings thirty-four-year-old Bill Morrow and twenty-eight-year-old Eddie Beloin have invented some of the most screamingly funny Benny gags and characters. In 1937 they converted their easygoing boss into Sheriff Buck Benny of Rump Steak, Texas. A year later they had Benny purchasing a secondhand touring car at an auto show, and that was the beginning of the legendary Maxwell. Once they suggested that Benny play The Bee on his fiddle, and Fred Allen made a crack about it which started the lucrative Benny-Allen mock feud. Another time they wrote in a part for an insolent colored valet named Rochester which pyramided obscure Eddie Anderson into fame.

Morrow explained that the whole secret of the gags he wrote with Beloin was treating the members of the program as human beings. Jack Benny is always made a boastful but timid person, Phil Harris a wow with the women and a wise guy. Mary Livingstone, Don Wilson, Rochester, and Dennis Day all rib and upset Benny.

"The whole idea is to make the script and the gags and the show human," said Morrow. "Listeners then begin to believe in the characters. Once Benny spoke about seventy-six pounds of tin foil he'd saved. It was only a gag, yet hundreds of people

wrote in telling him to send the tin foil to them; that they could get money for it and that he had enough money anyway. And that Maxwell gag! Why, one man even shipped in the rear end of a Maxwell, C. O. D., in case Benny needed it! In fact, even Benny has begun to take our gags seriously. On the program we make him stingy. He's so afraid people will believe this in real life that I've seen him tip waiters double just so they wouldn't think him a tightwad!"

The actual writing of the Benny show, dictated by Morrow and Beloin to a giggling secretary, is done two days before the program goes on the air. A typical script runs in this vein:

BENNY: That Fred Allen thinks he's so sophisticated because he comes from Old Orchard, Maine. What a hick burg! Why, in Old Orchard you can buy a plug of tobacco, a brassière, a buggy whip, and a dish of chow mein in the post office!

MARY: It's not such a small town.

BENNY: It is too! Why, I played there in vaudeville once, and there were only eight people in the theater.

MARY: But, Jack, that happened to you in Pittsburgh too!

BENNY: H'mm. No cracks, please.

The preceding dialogue may seem easy. It isn't. The authors insist it's skull-cracking. And the authors, while young in years, are veteran gagsters.

Always leave them

Bill Morrow began writing gags in 1930. He has done scripts for Eddie Dowling and Phil Baker, and finally ran into Jack Benny in Detroit when the comic was on a personal-appearance tour.

The junior member of the team, blond, bespectacled Eddie Beloin, started out to be a doctor, studied medicine three years at Columbia, penned an O'Brien Best Short Story in 1933, whipped out book reviews for New Republic—and at last turned to free-lance humor. He sold to all the humor books. Tried to get a job with Fred Allen. Failed. Was hired by Benny, and now, poetically, helps feud against "a certain person whose initials are F. A. and I don't mean Fred Astaire!"

Emphasizing the headaches gagmen encounter, Morrow gave the following illustration: "Benny came to me the other day with a really good gag," Morrow revealed. "It was about a lunatic who had been in an asylum for twenty years. He was to be released. His brother was waiting for him outside. He wanted to look good

I do the same. Then we edit the material, cut it, revise it—and, presto, a Charlie McCarthy show is prepared. We follow three basic rules. First, the humor must be clean. Second, nothing must be intolerant. Third, everything must be funny but absolutely in character."

A good example of keeping Charlie McCarthy in his usual insulting character occurred recently at March Field, California. Bergen and his forty-pound wooden stooge were the army's guests of honor. Charlie McCarthy had been made honorary master sergeant, and now 5,000 soldiers paraded before him. It was all very solemn and impressive. Finally it was time for Charlie to speak. Did he say something solemn? No. He kept to character, beginning this way:

"Gentlemen, now that I am one of you, I'd like to make a few suggestions for improving this man's army! Wouldn't it be a good idea to put hostesses in the army bombers?"

Bigelow was willing to agree that the greatest gag ever written for the Bergen-McCarthy show and pulled on

to do his own script. That's why he hires the gagmen.

"After his Tuesday show Bob takes his gagmen into a private room, discusses ideas for his next week's broadcast.

"If an election is coming up, the gagmen go home and write election gags. If a holiday is on the fire, holiday gags are whipped out. Then Bob himself sorts the material, rewrites it, and delivers it.

"Bob prefers his men to turn out timely humor. Like his recent crack about Mussolini putting on a diving suit to review his fleet."

Best example of Hope and his gagmen in action would be this concrete instance: Hope decided to open a program with a reference to Dorothy Lamour, his leading lady in a forthcoming movie. He told his gagmen to whip out Lamour jokes. They did. He blue-penciled, revised. The result?

BOB HOPE: Hello, folks! Dottie Lamour visited me opening day in Chicago and guested a couple of performances. That night Dottie and I got into a little argument, so I said to her, "Go! I never want to see your face again—but the rest of you can stay!" A lot of her Chicago fans voted that they would rather not see her in tropical pictures—but outside of her sarong they thought she would be swell!

After that session we chatted with one more representative gagman. He was thirty-nine-year-old Carroll Carroll, who writes the Bing Crosby radio carnival. Before that, Carroll ghosted for two years with Burns and Allen, and put gags to paper for Eddie Cantor, Lou Holtz, and Bert Lahr.

He revealed that writing gags for Bing Crosby required a different approach. "Ours is a radio program of studied carelessness," he said. "We try to make it casual and, above everything, spontaneous. Before I do a script I talk to next week's guests. I usually get an angle from one of the guests when he begins speaking about himself.

"Believe me, gag writing is a hard life," said Carroll, "especially when you're blue, or have indigestion or worries. But when you hear people guffawing and rolling in the aisles—that peels the years off and makes you feel young and fine again!"

Thus the giggle-producing ghosts, the quipsters, the Plutarchs of the pun, the sultans of the smile, the hidden voices of the high-ups. Without their all-out aid, laughter might dwindle and comedians might die.

They all work differently, those unknown gagmen, and they work for different types of laughs—but all of them have one big thing in common:

In real life they are very solemn and quiet. They can't afford to be funny for free. Because they know, and by now you know, that every laugh must spell for them a livelihood!

THE END

Laughing

for his brother, so he started shaving before the small mirror on the wall. He was told to hurry, so he shaved faster. He was told his brother was becoming impatient. He turned to the guard and said, 'I'm finishing. I'll be right out.' As he spoke, the mirror fell off the wall. When he turned back to it, he found only the blank wall. He gave a big groan and exclaimed, 'God! I've been here for twenty years, and now, on the last day, I have to cut my head off!' . . . A swell gag, until we found out Fred Allen had used it years before! So out of the script it went."

To learn further ghost magic, especially that behind the success of the Charlie McCarthy-Edgar Bergen show, we went up to J. Walter Thompson, the advertising agency handling the show, and talked with stocky, swarthy literate Joe Bigelow.

"The main gag writer for Charlie is Edgar Bergen, and that's no hokey," Bigelow stated. "The way we usually work is this. I sit down with Edgar and we discuss timely topics until we hit an idea. We give the idea to the three expert gag writers who have been collaborating with Edgar Bergen for four years—Royal Foster, Zeno Klinker, and the only female gagster in the game, Dorothy Kingsley. And maybe we hand the idea to one or two other writers. They all submit jokes concerning the idea. Edgar and

it was during the W. C. Fields and McCarthy feud. It went like this:

W. C. FIELDS: I'll cut you up into a Venetian blind!

CHARLIE: Oh, Mr. Fields, you make me shudder!

A good feud makes a gag writer's job easier. Bergen and Joe Bigelow and the five other gagsters are no doubt trying to figure out a fresh feud for the invincible Charlie.

When it comes to out-and-out free-style spoofing, the Bob Hope show demands the limit. Since Bob Hope uses an average of 125 gags during his twenty-two minutes on the air, he must edit about 400 gags submitted him weekly by his eleven gagmen.

No comedian in the business uses more one-line punch wisecracks than Bob Hope. He uses them on the air, on the screen, and on the stage. This tremendous demand on his time forces him to hire a great number of professional humor scribes.

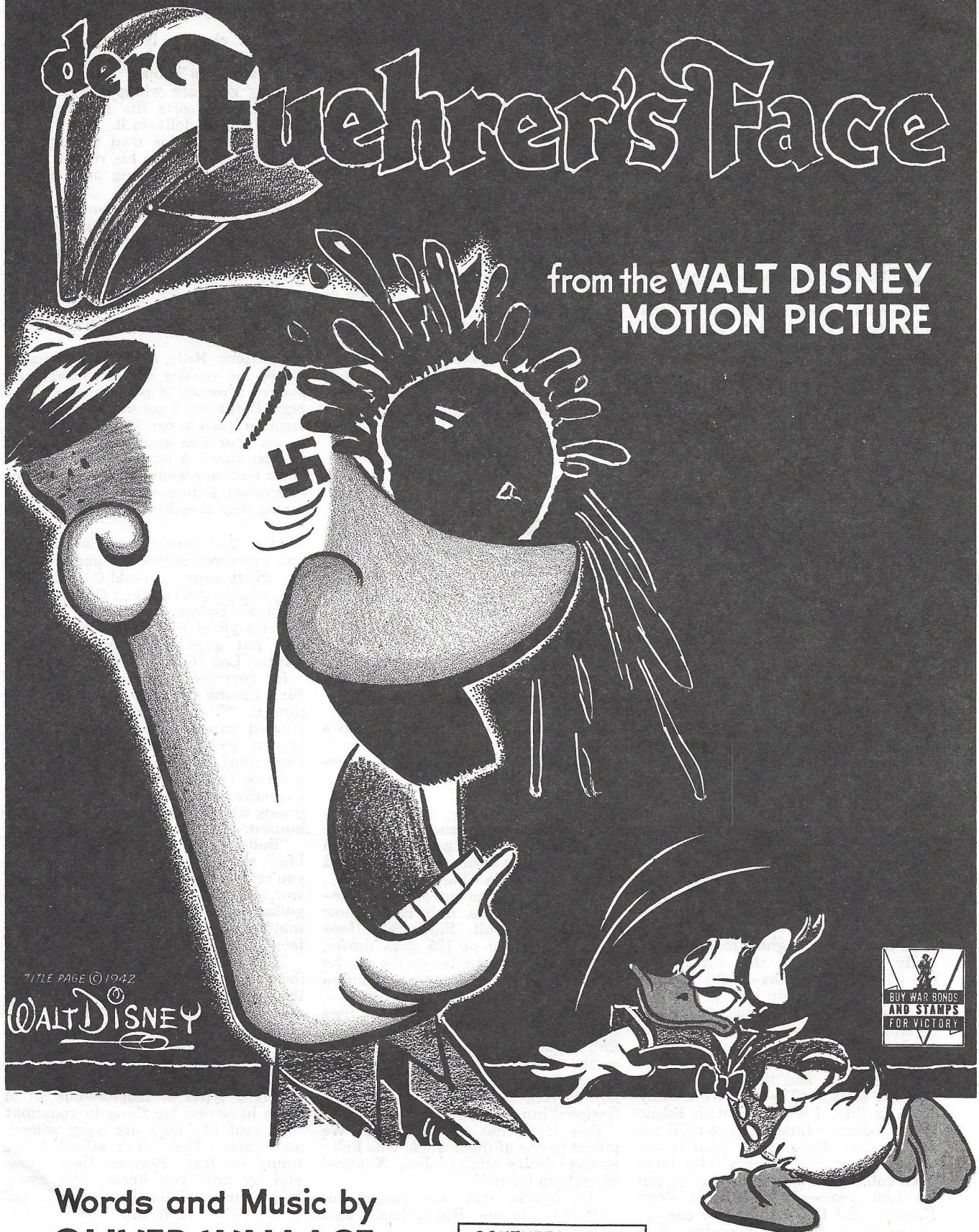
Bob Hope has six brothers. We talked to one of them, Jack, who helps manage Bob's affairs. Jack X-rayed the set-up for us.

"Of course Bob can outgag his writers ten to one. But he hasn't time

BY IRVING WALLACE

der Fuehrer's Face

from the **WALT DISNEY**
MOTION PICTURE



TITLE PAGE © 1942
WALT DISNEY



Words and Music by
OLIVER WALLACE

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WALT DISNEY

GOES TO WAR

by NORMAN STEWART

Of all the film makers who made movies for the Allies in World War II, none contributed more than Walt Disney. His first government work came when Nelson Rockefeller, the State Department's Co-ordinator of Inter-American Affairs, asked him in 1941 to go to South America on a good will trip and make some cartoons about the continent. But the invitation came at a bad time since he had a strike at the Disney studios on his hands and the company was having some financial problems. The government then offered to settle the strike, underwrite Walt's expenses up to \$70,000, plus \$50,000 for each of the four movies he planned to make.

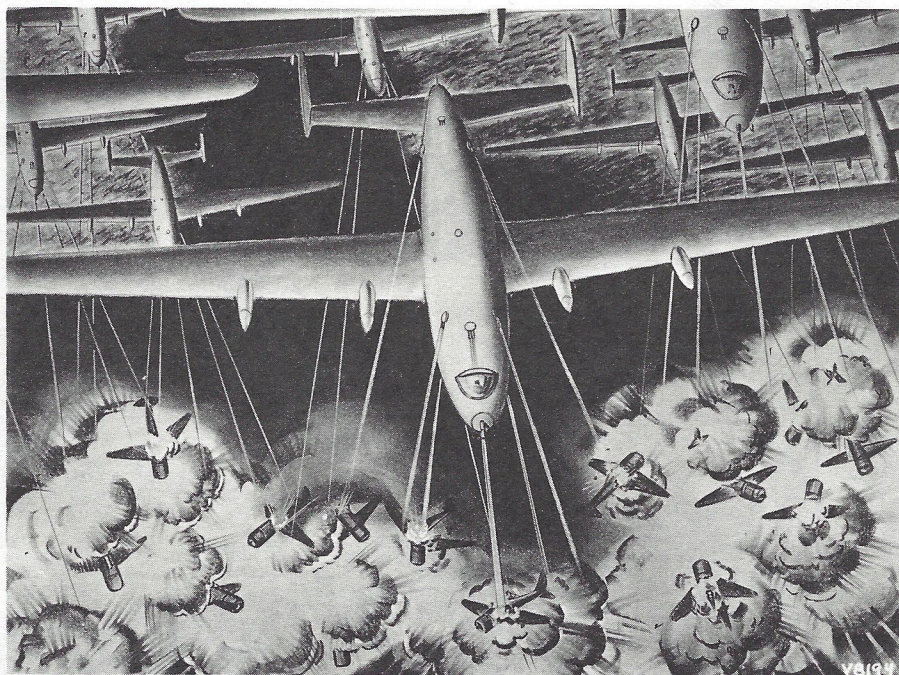
Walt spent three months touring Peru, Brazil, Argentina, and Chile with 18-studio men. Mobs followed him everywhere. Mickey Mouse is known the world over, and since Walt couldn't speak the foreign languages, he had to do something ...so he stood on his head, to make them laugh.

When he got back, he made a cartoon on each of the four countries, but his distributors and the State Department told him that Latin Nationalism would limit his market, as they would not understand foreign English features. Fortunately, Walt shot 16mm footage while on the trip and this was used to connect the four short-subjects together to make a feature, "Saludos Amigos" with Donald Duck, Goofy and a new character, Jos Carioco, a parrot. First released in South America and then in the US in 1943, grossing over \$1,200,000..much footage was used from the live-action travel documentary, Walt's first..."South of the Border With Disney" of 1942.(Walt made at least two shorts with Jose Carioca, "Historia de Jose" and "Jose Com Bem" both in 1944..though Jose was popular in these series his career was short-lived.)"Grain That Built a Hemisphere"(corn),"Winged Scourge" on prevention of malaria, "Defense Against Invasion"(vaccination), "Water-Friend Or Enemy"(pollution), which could be very popular releases to the TV or theatres even today...and "Amazon Awakens"(river).

"Three Caballeros"(1945) had Jose, Donald, Panchito, a Mexican rooster, combined with live-action, the only feature started and released during the war for regular theatre showing.

Walt's strictly defense work was "Four Methods of Flush Riveting" for the Canadian government. This was followed by the unlikely titled film "The Technique of Boys' Anti-Tank Gun." Using more and more live-action to speed-up action in these war-films, apparently carrying over to the TV show on NBC these Sunday evenings. (Smartly keeping those wonderful animated features in the vault.)

On December 7, 1941,On Pearl Harbor day.....700 soldiers moved into the Disney Studios which then became an anti-aircraft battery that protected nearby defense plants. The soundstage became a machine shop and 3,000,000 rounds of ammunition were stored in the garages. After three months the army left, but it took two years to pay utilities, charged to Walt for the stay. Before the war the studio shipped around 30,000 feet of film a year. By January 1943, 30,000 feet a month was going out, with over 300,000 feet going out that year. 1944 was the peak year, 400,000. Over 90% of the studio's work was for the government. Although draft board tourists were not





WALT DISNEY Goes To War-by Norman Stewart-part 2

able to see the classified work in progress, the government sent him 70 men, of his drafted employees, but 185 others were not returned. Making films on virtually everything, the same day the army moved in, the navy put in an order for a series of plane identification films. Completed in 180 days, Walt's telephone conversation was used by the navy as a recording-agreement contract. The first film, without Navy help, was civilian plane spotting, the navy loved it. "The Rules of the Road as Applied to Ship Traffic-in-Harbors and Confined Areas" based on a manual by Commander Farwell about ship collisions. Farwell lived in the studio during production and even did his own laundry there. Shooting started without authorization or appropriation, not unusual, an Admiral Durgin finally straightened that out, but many times the studio was given no money to go on.

For a while, the studio was headquarters for Frank Capra's "Why We Fight" unit. Capra and his subordinates, Eric Knight, James Hilton, Ernst Lubitsch, simply stayed on until they got their government appropriation to move to the Fox Western Avenue studio.

Like almost everyone else in Hollywood, Walt was offered a commission-in the Signal Corps, but declined, saying he could have done little without his organization he had spent years building. Half of the 4000 armed-forces designs the studio had done over the years were just "asked-for" by an individual fighting unit direct to Walt. Simply approved by the Defense Dept., with no red-tape.

That first insignia, in 1940, for the Mosquito Fleet, a PT boat unit, a mosquito riding a torpedo, as John F. Kennedy knew in WWII. Another early design was for the British First Sea Lord Mountbatten. Donald Duck wearing a plumed hat atop an aircraft carrier. Donald, the most popular figure, was on 20% of the designs. Next came Pluto with 10% and then perhaps surprising, Mickey Mouse, with only 4%. But, don't forget, Mickey just doesn't have the fighter-image.

But, Mickey was popular everywhere! Hitler called Mickey, "the most miserable ideal ever revealed..mice are dirty!" Yet, when Gestapo officers visited the Disney Paris office, the manager Wally Feignoux reported on the soldier's car was a drawing of Micky Mouse. A German fighter plane shot down over Italy was photographed with a Mickey Mouse drawing on it, Mickey refused to work for the enemy in any way. He had the last laugh, when the D-Day invasion was nicknamed.. "Mickey Mouse."

Almost all Disney characters were used on designs. Jiminy Cricket was on the Chaplain's Corps design. Flower, the Bambi skunk, was the ensignia of the chemical unit. The Bambi owl was the emblem of a night fighting unit. A five man team--spent their working time on these emblems. Roy Disney estimated that each design cost a total of \$25.00 each then. (That was back in the 40's.)

Probably the biggest saturation treatment any Disney movie ever had was for "The New Spirit", starring Donald. Produced in 1942 to convince taxpayers to file their (continued on page 23)





Over at Abbott's house, the two funny men discuss a new angle on an old gag.

ABBOTT, COSTELLO, AND HITLER

MAY 23, 1942

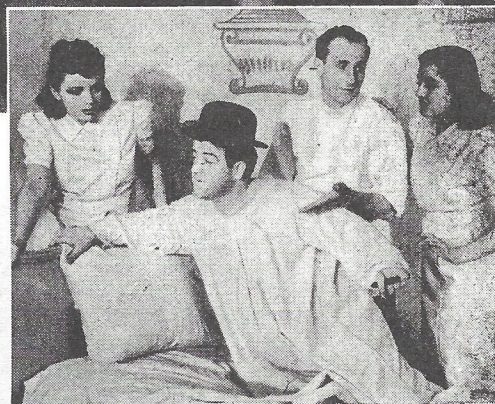
BY FREDERICK
VAN RYN

READING TIME • 9 MINUTES 40 SECONDS

★ IT may have been pure coincidence that a short, fat, pugnacious guy by the name of Louis Francis Cristillo bumped into a certain Mr. William Abbott (tall, thin, and dignified) almost precisely at the moment when a former Austrian paper hanger was being sworn in as the Chancellor of the Reich in faraway Berlin. It may have been another coincidence that Abbott and Costello

(né Cristillo) achieved their Great Ambition (a full week at the Roxy Theater on Broadway) just around the time when Adolf Hitler was about to gobble up Austria. It may have been still another coincidence that Bud and Lou were starred by the Shuberts in *The Streets of Paris* the very month Mr. Chamberlain betook himself and his umbrella to Munich. It may have been—

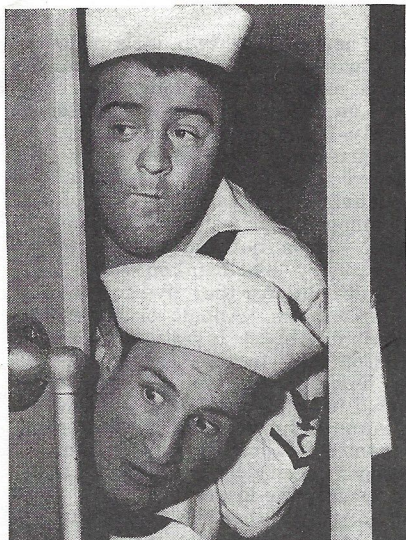
But enough of this; let's face it. Let's put side by side the respective timetables of the Führer and Abbott and Costello. What do we see? We see that each and every major triumph scored by the Prophet of Horror has been followed—almost immediately—



Munich in Europe—and *The Streets of Paris* here.



Hitler took Greece; Buck Privates took America.



Russia invaded—and In the Navy a hit.

by a bigger and better contract offered to America's beloved zanies. France falls. What happens in America? Abbott and Costello begin to panic 'em on Edgar Bergen's radio program. Yugoslavia, Greece, and Crete are overrun by the Wehrmacht. What happens in Hollywood? Why, Buck Privates (Bud's and Lou's first film) grosses well over \$1,000,000! Hitler invades Russia. How about Abbott and Costello? Yes, you've guessed it. In the Navy (their second picture) becomes the smash hit of the otherwise disastrous summer of 1941.

What is behind this grim comedy of coincidences? Is Hitler "working" for Abbott and Costello? Was Mein Kampf a gigantic, supercolossal trailer for those laugh epics that made Cadillac and swimming pools available for two starving burlesque performers?

★ ONE is tempted to say yes to both questions. Loyal Americans and excellent citizens, Bud and Lou hate and despise Hitler, but had it not been for him and that atmosphere, first of jitters (1938-39), then of outright horror (1940-42), which he created in this hapless world, Abbott and Costello would probably still be playing in some four-a-day grinder.

Tragedy and problem plays thrive in good times; broad comedy and slapstick come into their own only when the going gets really tough. A nation at war needs laughs as much as it does vitamins. It acclaims Charlie Chaplin in 1914-18. It idolizes Abbott and Costello in 1939-42. Not unlike Chaplin, who had been working for buttons when the world was at peace but who became a millionaire when the guns began firing, Abbott and Costello were every bit as good nine years ago, when they first formed their team, as they are now.

The trouble, if any, was not with them but with us. The America of the early 1930s was not in the mood to appreciate their brand of humor. Unabashed and unafraid, they confess only too readily that they have introduced not a single new gag on the

stage, the screen, or the air in the last four years. Today, when their combined annual income runs into seven figures, they use exactly the same routines which kept them on a steady diet of hot dogs and hamburgers during their first five years of partnership. Way back in 1933, when Costello asked "Where do all the little bugs go in the wintertime?" and Abbott answered "Search me," and Costello came forth with "No, thanks, I just wanted to find out"—when the boys tried to unload that venerable routine on burlesque audiences, not a single snicker rewarded them. Nowadays the millions of men and women who hear them each Sunday night as they share the comedy spotlight with Edgar Bergen and Charlie McCarthy on their regular NBC coffee broadcasts all but split their sides and hope for another gag "as good as that one."

Bud and Lou oblige. Their scrapbooks contain 16,000 various routines, the youngest one old enough to remember the year when Franklin D. Roosevelt ran for the Vice-Presidency of the United States.

ABBOTT: Hey, Costello! No smoking!

COSTELLO: Who's smoking?

ABBOTT: You are.

COSTELLO: What makes you think I'm smoking?

ABBOTT: Well, you've got a cigar in your mouth.

COSTELLO: I've got shoes on, but I ain't walking.

Remember how you howled when you heard that one? Well, it may interest you to learn that even the boys themselves cannot guess the age of that gag. They feel certain that they used it on innumerable occasions when aspirin was still a member of the NRA. They feel equally certain that no burlesque magnate was ever sufficiently impressed by it to offer them a five-dollar raise.

The salient facts of the great Abbott and Costello epic are clear and simple. Both boys were born in New

Jersey, Abbott in Asbury Park, Costello in Paterson. Bud's father was an advance man for the Ringling Brothers' Greatest Show on Earth, his mother a bareback rider. From the moment he was old enough to appreciate the difference between an acrobat and an elephant, he lived and breathed the show business. He sold orangeade, appeared in a side show at Coney Island, tried (unsuccessfully) to become a lion tamer, conceived the bright notion of gliding off the top of the chute-the-chutes in a square box equipped with silk wings and a stirrup, and finally, at the age of sixteen, wound up aboard a tramp steamer bound for Norway.

Back in America after seven months, he went in for sign painting and saved enough to try his hand at producing carnival shows. The necessity of meeting the weekly payroll impressed him most unfavorably and he decided that there was more fun in being an actor. His first job was with Billy Minsky, the famous burlesque impresario. Instead of being a "straight man," as he is now, he was a comic.

★ ABBOTT won Minsky's confidence and was put in charge of several productions. A few years later he was on his own again. With his brother Harry he organized a burlesque company and opened Abbotts' Corinthian Theater in Rochester, New York. Before long the two brothers were operating six theaters. Then, as it did to all men, the depression came to Mr. Abbott. Wiped out in 1929, he was ready to accept any old job. Early in 1933 he was working as a cashier at the Empire Theater in Brooklyn. And that's when Lou Costello came in.

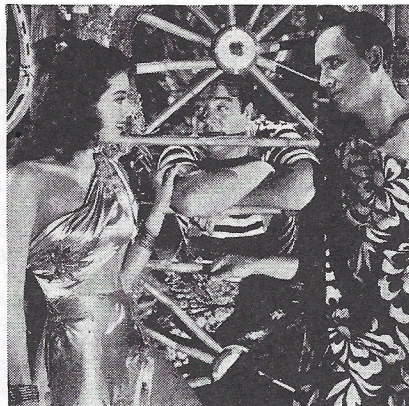
Unlike Abbott's, Lou's family had nothing to do with theater, circus, carnival, or any other branch of show business. His father, an insurance salesman in Paterson, New Jersey, hoped that his son would "amount to something." His teachers were posi-



Bud Abbott takes a day off and spends it with his wife, Betty, and their three dogs.



The boys try out some funny business.



With Nan 'Wynn in Pardon My Sarong.

tive that he wouldn't. One of them, Mrs. Bessie Whitehead, made him write "I'm a bad boy" on the blackboard 100 times. Little did Bessie suspect that years later he would turn that phrase into a veritable laugh cry of the nation, that "I'm a b-a-a-d boy" would be easily identified by millions of radio listeners as Lou's signature.

At the age of seventeen, having tried to become a baseball player and having been knocked out four times in as many prize fights, Lou hitchhiked to Hollywood. What made him think that he could act is a mystery which he has never been able to solve. His first six months in California were responsible for the creation of several landmarks which eventually will become a "must" for every self-respecting rubberneck. There is a Western Union office in Culver City, near the M-G-M studios, where Lou had to leave his then only possession, a gold ring, as collateral for a \$1.20 telegram. He wanted to send it collect (it was an S O S message to his father), but he looked so dirty and shabby the manager would not take a chance.

★ THERE is a garage on Wilshire Boulevard where Lou washed ten cars in order to be permitted to spend a night on the premises. There is a delicatessen on Hollywood Boulevard where Lou worked for two days in lieu of paying for a couple of sandwiches. There is a gas station in North Hollywood—and so on. Nothing gives Costello more pleasure nowadays than to take his friends on a drive and point out those "places of interest."

Eventually some good Samaritan introduced the starving youngster to King Vidor, who was then directing *The Crowd*. "Are you a stunt man?" asked Vidor, after one look at Lou's clothes. Costello nodded. Had Vidor asked "Are you a numismat?" he would have nodded too. His first assignment was a thirty-foot jump. Much to Lou's amazement, he managed to land without any mishap. His next assignment (in *Circus Rookies*) involved still greater dangers. Made up as an ape, he had to chase the leading man over the boxcars of a fast-moving train. Two years passed. Costello was beginning to make money. Then the talkies arrived.

"I can talk, too," said Lou.

"Not on your life," said the casting director, "not in that high squeaky voice of yours. You're through."

Twelve years later he was to be told that that "high squeaky voice" was his greatest asset, but for the time being he was through. So once more he had to hitchhike his way across the continent. When he reached St. Joseph, Missouri, he decided to look up some friends whom he had met while hitchhiking to the Coast two years before. The first night in their house he learned that the Empress Theater, a local burlesque house, was looking for a "Dutch" dialect comedian. His acquaintance with "Dutch" dialect was very slight, to say the least, but that did not stop him from applying for the job. Much to his astonishment, he was hired. He remained with the Empress company for twenty-five consecutive weeks and would have stayed longer still if a visiting scout had not told him that a burlesque producer back East was anxious to find some one to replace Joe Penner. So off to New York went Costello, to hold his fateful rendezvous with Bud Abbott.

The rest is history, some of it a legend. It is not true that Bud and

Lou are married to two girls who used to work as a burlesque team. Bud was married long, long before he met Lou and is about to celebrate his twenty-fifth wedding anniversary. It is not true that the boys have gone Hollywood and are living in palatial homes. Their houses can by no stretch of the imagination be described as "palatial." It is not true they are spending money "like drunken sailors." Cagey and cautious, they live far below their income. Abbott organized the William Abbott Investment and Realty Company to take care of his various financial ventures. Costello is as shrewd in his investments as he is in gin rummy. Incidentally, the latter game is the only sport they indulge in. They play for very high stakes, with Abbott usually the loser.

How long will they last? For the duration of the war, certainly. Probably much longer. A few weeks ago a famous Hollywood director paid Bud and Lou about the greatest compliment they ever received. Trying to explain the tremendous success of *Woman of the Year*, he said, "It's very simple. The producers were shrewd enough to take a leaf out of Abbott and Costello's book. What they actually did was to make an Abbott-and-Costello picture with Spencer Tracy and Katharine Hepburn."

Their current picture, *Rio Rita*, recently released, is drawing the customary crowds. Their next, *Pardon My Sarong*, is finished and will come out this summer. But the boys aren't taking a rest. By the time this issue of *Liberty* reaches the newsstands, the two will be engaged in a most serious undertaking. They will be making a nation-wide tour to raise \$500,000. The entire sum will be donated by them to the Army Emergency Relief Fund.

So remember, when you see "Abbott and Costello in Person" the next time, you'll be paying the army for your laughs. And it'll be a bargain.

THE END



Lou listens critically to a piano concert by his daughters, Patty and Carole Lou.

★ A MAGICIAN depends solely on you for the success of his trickery! The more logical and well trained your mind is, the better he likes you—because you, the smart one, are all the easier to fool. Your bright mind supplies details of a trick which the magician only hints at.

Watching a rabbit being pulled out of a hat where less than a second before there was nothing, "you believe what you think you see," says John Mulholland, outstanding streamliner of modern magic, who appeared at New York's Radio City's Music Hall recently.

Mulholland gave up teaching at Horace Mann School to study magic and magic fans. He visited forty-two countries and matched skills with their magic men. By now, after twenty-eight years spent in performing, he has the reasons why people are entertained and mystified by magic all figured down as fine as his rabbit's whiskers.

As a boy he met the great Harry Kellar, then the idol of magic fans. John had gone to a magic store to buy a trick. Kellar, who loved children, chanced to be there. He said, "Let's go into the back room and talk about magic, John." John went. And during the following hour he gave his heart to magic.

In high school, his instructor in English was interested in magic. When John found this out, he wrote all his themes as patter for magic tricks. "This long-suffering teacher, now Dr. Milton Smith, a professor at Columbia University, not only corrected my patter," admits John, "but advised me on ways to improve it."

Once a month, while John himself taught school, he gave a magic performance before his class, but only on

A master magician reveals some tricks of his trade . . . He aims at your brain!

JULY 5, 1941

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condition that there had been no violation of class rules. The performance was called off one month and the result was almost tragic. The students waited after school for the one who had slipped—and teacher's magic performances were given regularly thereafter! Such success drove John to drop the birch rod and pick up the magic wand.

"A magician's art depends eighty per cent on psychology," he says, "ten per cent on sleight of hand, and ten per cent on apparatus." He doesn't think you who sit out there in the audience, wide-eyed with wonder, are dull. But he proceeds on the theory that many of us have lived our lives on a steady diet of mental clichés. That is, we believe what we *think* we see. People have so often believed they saw John pull a rabbit out of his hat that now he uses a rabbit being pulled from a hat for his trademark. Incidentally, he has made silver half dollars appear in crêpes Suzette right under the nose of Oscar of the Waldorf!

Have you ever seen him make a bird in its cage disappear? There it is before you on its perch, and then—there it isn't. Cage gone too. He is most famous for this trick, which he bought from the famous Carl Hertz. It becomes incredible in his fantastically powerful hands.

Above all, John wants his audiences to know he is just human, not omniscient or in league with a spirit world. He is often called, as other magicians have been, "the man who does things no one else can do"—meaning that he apparently accomplishes the impos-

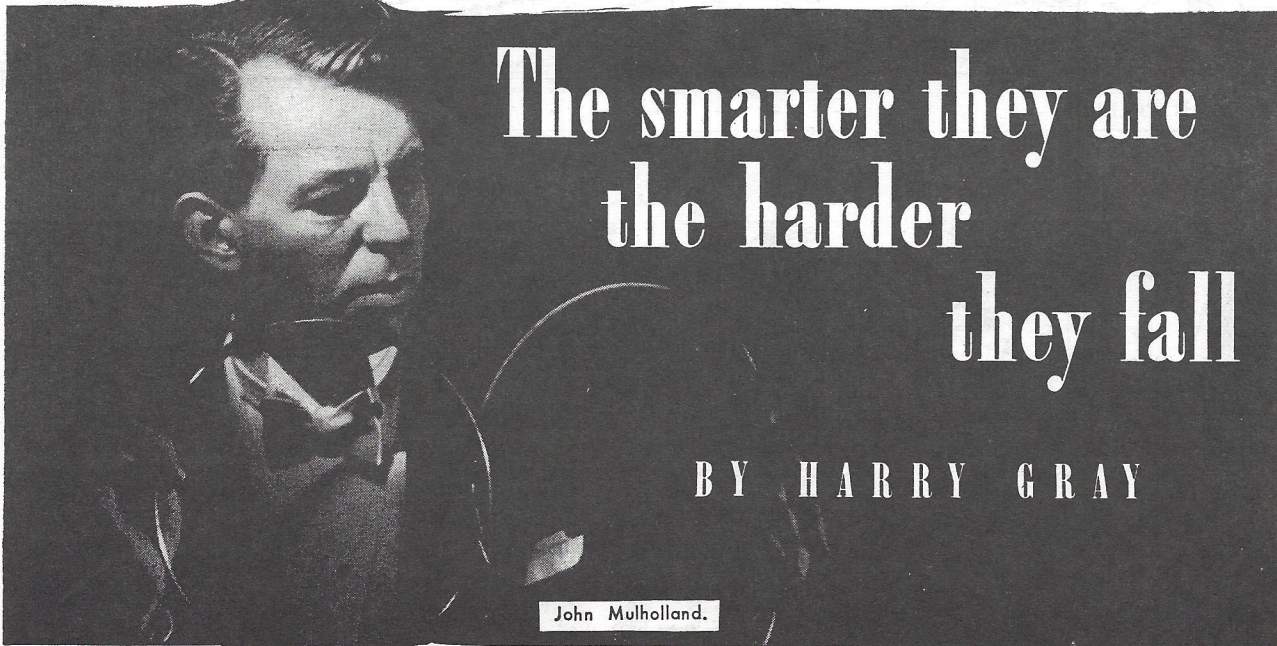
sible. "Any one can accomplish the impossible if he will practice long enough," he says. "It just takes a little longer." He practices five years, for instance, on one trick.

"Magic," he says, "is perhaps the most ethical business of all. Seldom does a magician lift a trick from another magician. The craft protects its ethics because magicians have none of the usual legal protection. However, some tricks are very old and are now considered common property."

A magician worth his salt will have several tricks of his own devising, and Mulholland has devised many. Moreover, he is the foremost authority on magic, owning perhaps the most complete library on the art in the world. His unique collection of magic paraphernalia brought thousands to the Museum of the City of New York, where nearly an entire floor was given to it.

He specializes with the Chinese rings trick. At a home for women ex-convicts, the warden, having heard about this trick with rings, came up to John and advised, "Be sure to use nothing of value in your performance. Do no tricks with jewelry or money. These women are all adepts at that work themselves and it would be old stuff to them." John showed him the rings, steel hoops large enough to pass over a person's head, and went along with his act.

Magicians do not relish the idea that the public knows much about magic. "It's more fun to be fooled," John says. The Sphinx, a magazine which he edits, cannot be bought,



The smarter they are the harder they fall

BY HARRY GRAY

John Mulholland.

begged, or borrowed. Nor can you subscribe to it unless you are a recognized magician. Because in The Sphinx 5,000 magicians from all parts of the world reveal their secrets to one another.

The most remarkable incident during any of John's performances was a coincidence. It happened at a club for men. He had just shown the trick of making each of several men in the audience choose the same card from the deck apparently by a free choice

As the applause stopped, one heckler called out, "Can you do that trick with any pack of cards?"

To which John made the traditional reply: "I'll be happy to use the cards you have with you!" Which is usually a silencer—only, it failed to work in the club where cards were easily obtained.

The man called for club cards, and in came a page boy bearing a fresh pack on his silver tray. "Now," the heckler challenged, "here is an un-

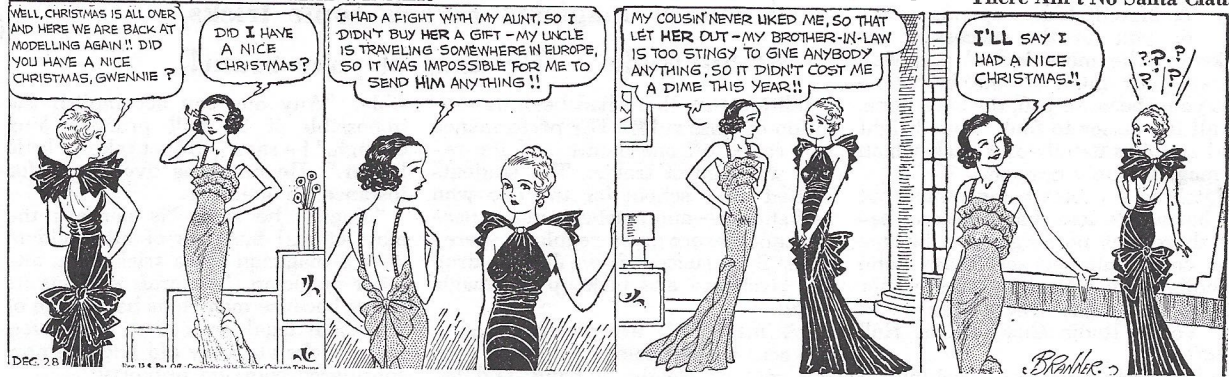
opened pack. Let's see you do the trick with it."

John opened the deck—fanning it out in his powerful hands, running his fingers around the edges, sparring for time—and then he noticed something amazing. Some error had occurred in the factory.

"That deck was made up of fifty-two aces of hearts!" he says.

The trick has now become a positive miracle!

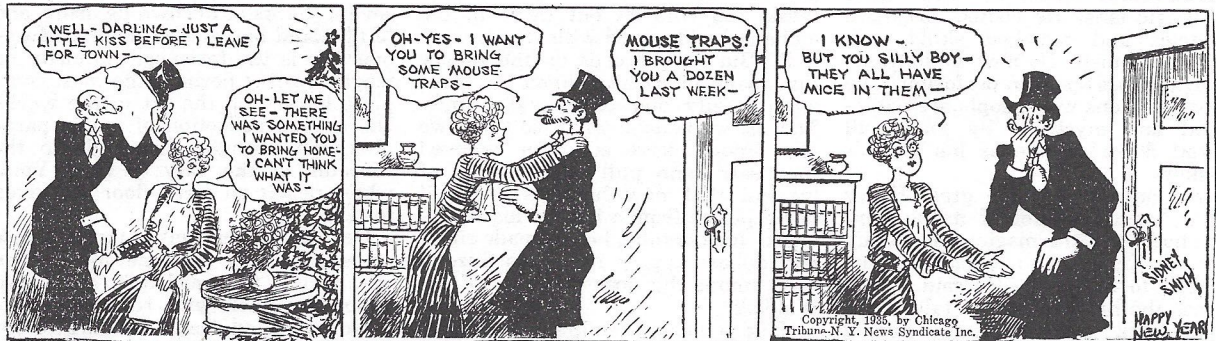
WINNIE WINKLE, THE BREADWINNER



There Ain't No Santa Claus

THE GUMPS

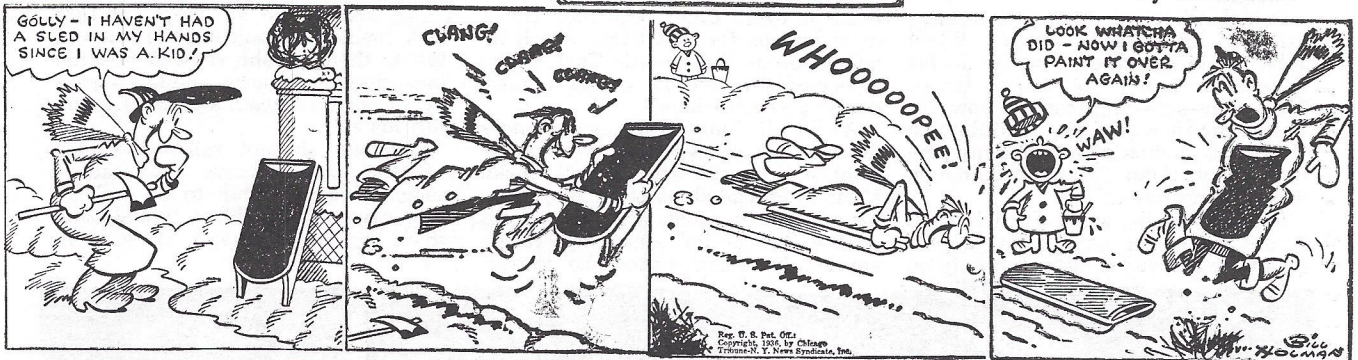
In Wholesale Lots



SMOKEY STOVER

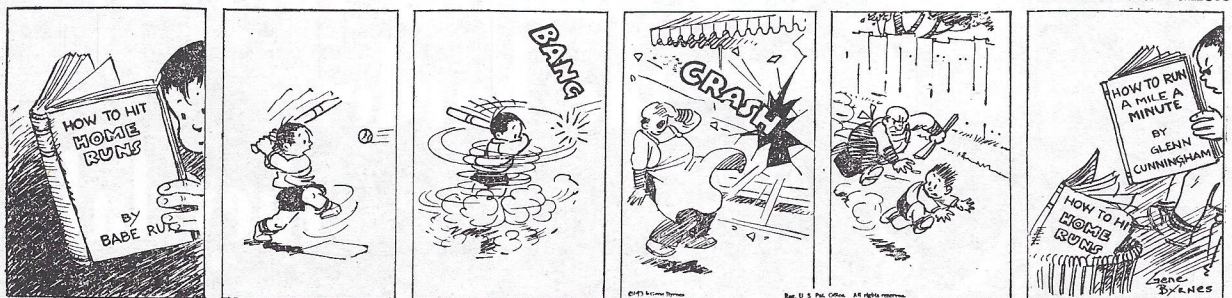
"A WET CHRISTMAS.....GIFT"

By Bill Holman



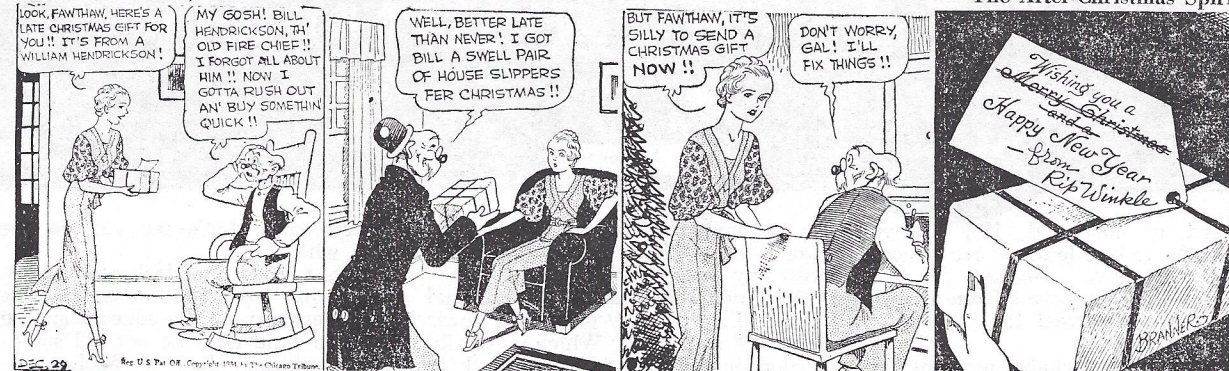
REG'LAR FELLERS

All-Around Athlete



WINNIE WINKLE, THE BREADWINNER

The After-Christmas Spirit



COMICS



A MERRY CHRISTMAS AND HAPPY NEW YEAR IN ART-FORM.

Each year during any of the holidays, it gives each artist a chance in the comics to take a day they can use for a subject to wrap those ink lines around. However, we loved the way we could expect some of our favorite subjects would involve Christmas.

All of these daily strips we see here we have written about in detail in back-issues of HeroHobby magazine, about the authors, artists and style. Here, let's just beam in on the Christmas theme and go back to 1934 when Branner's WINNIE WINKLE was still at work modeling, before the strip gave way to the kids later in the 50's and then back to Winnie now, with the steady hand of Mike who created Winnie in 1920, was married before that at 18, his wife was 15, went to war, his marriage almost broke up, but finally things got right, perhaps served as background and fodder for this "family" type strip. Here's Winnie and "father" right after Christmas and right before New Year's holiday back in 1934.

We talked last issue about Andy Gump's statue, his creator, Sidney Smith, and Smith's untimely death with Gus Edson taking over. But, here is a 1935 original Smith daily strip from 1935. It seems a fancy gift of new mouse-traps need replaced by Uncle Bim. After all, gifts don't last forever do they?

SMOKEY STOVER, Chief Cash U. Nutt, creations of Wild Bill Holman, who has 3-D funny pictures inside of funny pictures, had to go outside with this daily strip from 1936. Started in 1935, we talked about all of this before in a back-issue, but here with snow, a new Christmas gift and that pun-filled Smokey, a natural notary-subjack is not this new sled, but a repainted one. Hah!...Smokey, the joke's on you this time, even though the kid laughed so hard he cried. Aw foo.

Great...? What is? "It's A Great Life If You Don't Weaken"...not only is this what we say as we approach the end of one year and get ready for the next one...whatever it holds...but that was the title to Gene Byrnes' daily strip being read during World War One, when things were tough all over.

In the 1930's, we had "Reg'ler Fellers" coming at us with those plain white truths of the life in the back-yards...kids that had to face an ever never ending school day, spanking from dad, cod-liver oils from Mom, the tough guy on the block, the prissy girl that sometimes tried to kiss all the boys. Byrnes did the strip so simple, it looked crude. Yet, look at this "old-timer" from 1935. Sure, if we were doing the idea of this one daily strip here...how would we do it now? After a little thought, his planning-board did the trick alright after all didn't it? Simple lines and plain uncluttered backgrounds that took nothing away from a great little plot. A sweeping glance of the action and it hits you without fail. The whole idea!

"What To Do On Rainy Days"...this is the new book just written by Gene Byrnes...just published, using many ideas from those great comic-strips!

Well, we knew it would end eventually. And it did. PRINCE VALIANT was given up by Hal Foster with the last Sunday strip October 10th., 1970. Artist Gray Morrow to continue and then others will take it. For almost 34 years, from Feb. 13th., 1937, Foster has taken his time, etched superbly, colored by hand his originals as they went to the syndicates to guarantee utmost beauty in the Sunday pages, longer than most of the "new" artists are old in years...has given us Val and his "Singing Sword" and beauty...true beauty in a comic strip. Foster many times had traveled to English castles, and such, drawing as you might say... "on location"...in his articulate professional way of giving us only the "best" as he felt it and wanted it. We will miss you Hal. They will try, and the syndicate will try...but they truly won't be able to replace you! (and)

of the Treasury Dept. asked Walt to do this December 18th and have it ready in two months! (It was!) Secretary of Treasury Henry Morgenthau's secretary didn't like Donald Duck. Walt was given a bad time for starring Donald in the film. Walt won out when the secretary was told..the Disney Studio using Donald for the film, was like M*G*M loaning Clark Gable to do the part. In the film, Donald visits his tax man all set for a long session, but he's told how to save money, the many deductions not taken for Huey, Dewey, and Louie. With red, white, and blue flashing in his eyes, Donald rushes to the mailbox, with his return..races past it, on to Washington D.C. to pay it in-person.

Working 18-hours a day, sleeping in the studio, costing \$47,000, it hit 1200 theatres March 1, 1942..Disney's people were said responsible for making citizens pay their taxes on time that year. The Disney's had trouble getting paid for the film. Congress was involved with show-business in a case with a fan-dancer and in remote situations, it involved Disney's money, which they finally got, but the Studio lost since the theatres paid usually for a short-subject, this time didn't, playing "The New Spirit" free...among the few, only Radio City Music Hall paid.

That film did so great, the Treasury Dept. asked for more. "The Spirit of '43", "Donald's Decision" plugging War Bonds was made. But, probably the most famous of all war films by Disney was.."The Fuehrer's Face" with Donald. It opened with Donald "heiling" Hitler in his sleep. He awakes, the clock heils Hitler, a band does also, outside. He is told to get up and heil the Axis. A bayonet jabs him. He gets up to open a wall safe for a loan coffee bean, putting it back as a shadow passes by.

He sprays his throat with Aroma de Bacon and Eggs and saws off a piece of wooden bread. Another bayonet shoves a copy of "Mein Kampf" in his face. Taken away by the unseen band to a factory where he caps shells, photos of Hitler come down the assembly line and Donald has to heil them. The shells get bigger and bigger and soon he has to climb over them to cap them. Donald falls, a line of shells goes in one sleeve and out the other. Another Hitler photo goes by, Donald starts to thumb his nose at it, but more threatening bayonets appear and he heils it instead.

The loudspeaker announces a vacation with pay. A backdrop with an outdoor scene comes crashing down and exercise instruction is given. Donald exercises, and then the scenery is raised and he goes back to work. Commands come faster and faster, and he works so fast that he goes into a spin resembling a shell, which explodes. Donald, back in bed again as he wakes from the dream, sees a shadow, starts to heil it..realizes it is a replica of the Statue of Liberty, kisses it and yells out that certainly "he is glad to be an American!" The song, "Der Fuehrer's Face" with its chorus, "We Heil, (Bronx cheer) heil (cheer) right in Der Fuehrer's Face.!" was a big hit. Oliver Wallace had the idea for it while bicycling to the Farmer's Market in California, finished it in 90-minutes when he got home. Copies dropped behind the German lines, Oscar Hammerstein calling it a great psychological-resistance war song.

The film won an Oscar as best cartoon of 1942. The Germans tried to destroy the prints in the Paris Disney exchange. The manager hid them.

"Chicken Little" showed the dangers of rumors. "Reason and Emotion", a level-headed look at winning the war, "Education for Death", George Ziemer's account of the Nazi's use of fairy tales for propaganda...were produced for the war-effort.

The only feature-length film on the war that Disney Studios turned out to the public was "Victory Through Air Power", based on the controversial book by Major Alexander P. de Seversky, a disciple of Billy Mitchell. Seversky thought that US leaders were not using planes to their full advantage..but instead looked upon them mainly as support for the Army and Navy. Walt decided to make the film, when he too believe in it. (With plenty of bright colors and plenty of noise.!)

Running into trouble immediately in Washington D.C., with some naval officers, they saw the air-force as a competitor for appropriations. They even got Walt to then agree he would not mention the Navy in the whole film. Going into production in 1942 and released 10-months later, using techniques he had used in training films made previously, live-action was used with Seversky seen one-fifth of the time of the 65-minutes. Limited time given to animation, no Disney characters seen in the 6,134 feet, some critics liked it, many thought it was not "Disney" at all.

With so many priority government work and 27.5% of his men gone, it is quite

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(DISNEY AT WAR-con't from page 32)

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amazing that Walt got such a topical movie out while the subject was still hot. Using another Oliver Wallace song, "The Song Of The Eagle", to good advantage. The Studio financed this film without any government help and it only broke even, but Walt said it was good for prestige as Winston Churchill personally had it shown at the Quebec Conference.

When the war started, the Disney brothers and their board of directors first decided to do the government films for costs and not intend to make any profit. But, the government refused to go along with this and the studio did make some profit...a little..on their defense work..doing what they could best, to win the war. Barely managing to survive with the foreign exhibition markets cut off, and almost all the talented animators drafted, if nothing else, the defense contracts helped keep the Disney name before the public. And gave the studio a chance to experiment with new techniques. Techniques used by many, and still used by the wonderful Walt Disney studio that is still in business, producing those great all around family-type movies. Great entertainment now..for all the world! (end)

We appreciate again the contribution of Mr. Norman Stewart, Box 1256, Hickory, North Carolina, 28601 for this Disney feature. Those of you that follow Hero/Hobby regularly know of Mr. Stewart's writing in back-issues of our publication. Write him and tell him we look forward to his feature-story on Disney's new all-animated film, "The Aristocrats" that will be appearing in these pages, next issue.

THE WIND UP.... AND LAST MINUTE ITEMS..! IT'S A WINNER..!!

I want to be sure to mention that the story about Mrs. Roland J. Whiterell of 18 Ward Avenue, Millbury, Maine, 01527 in this issue the "Name The Gildersleeve Radio Song" that we tell about, was an interesting story that I give myself credit for, now that I think about it--as a good newspaper man in digging out facts. Well, in a way...

While playing a "Gildersleeve" program from my radio-tape collection, that seemingly keeps growing like an unbelievable Frankenstein monster..or so my wife says...at the end of the program, the announcement is made that the winner of the "Name The Tune" contest was Mrs. Roland Whiterell, who wins \$6,000 in the top prize of the 1949 contest.

I listened again, as I cued the tape backwards and playing it, wrote the name and address down. Simply writing Mrs. Whiterell that I had heard her name and address given on a radio-show that I have on tape in my collection here, I wanted her if possible to tell me about her big win and the details about it.

A little to my surprise, Mrs. Whiterell wrote me, sending along the newspaper clipping from her hometown of a "local girl making good"..and in fact an extra unused contest entry blank.

Expecting her second child, now a 20 year old son, she was certainly glad to get the money.

"Worth more then, the \$6,000 would be equal to much more today", she wrote. She was only 23 years old and her husband was surprised more than she was.

"However, it didn't greatly affect our lives, but just made things a little more comfortable..," She adds.

Goes to show you, there were contest-winners that won fair and square on radio back in the 1940's, when radio was still holding it's own, with the shadow of television to come, the scandal of the "fixed" game shows only 19 years away on television's "big" \$64,000 Question, hosted by the late Hal March. And suddenly broadcasting was being frowned on with investigation finding that "Tic Tack Toe", "Do Re Mi", "Dotto", "Twenty-One" were perhaps all "fixed". They went off the air quickly. Now in the afternoon, only a few panel game-shows remain.

Thanks, Mrs. Whiterell, for helping us relive a radio-program incident we just heard happen, but which was stored away in sound for 21 years, and will always be remembered by you...since you were the one that "lived" it. Your "Big Story".!

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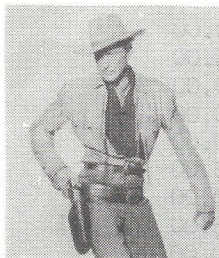
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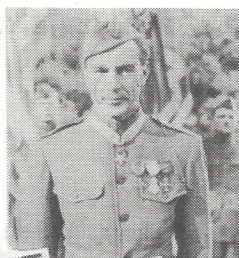
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Dallas



Sergeant York



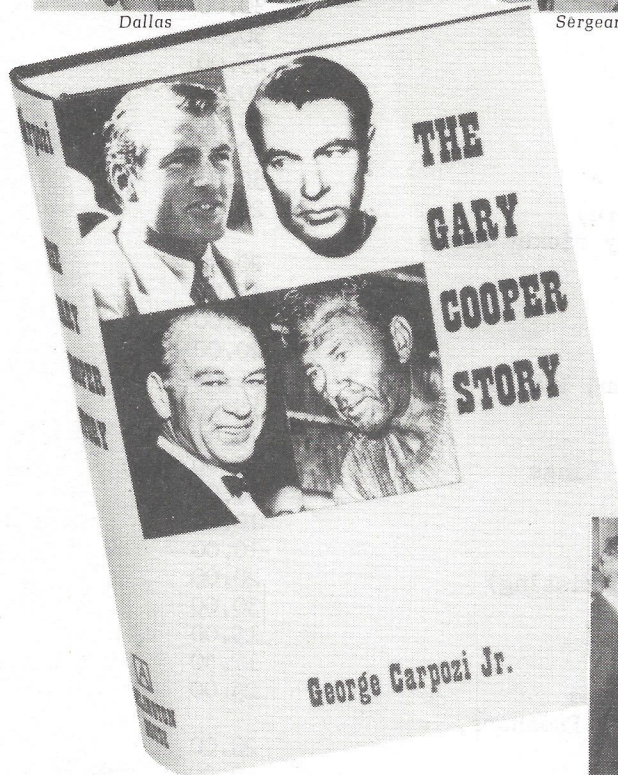
Ball of Fire



Pride of the Yankees



Dr. Wassell



Coop's Life Story



Left: Coop and wife Rocky at the interview microphone, at the premiere of *The Fountainhead*.



Right: Cooper relaxing before the opening curtain of the Sadler's Wells Ballet, Hollywood, 1957.

Think back to the glories of *A Farewell to Arms*, *Mr. Deeds Goes to Town*, *Sergeant York*, *Pride of the Yankees*, *For Whom the Bell Tolls* and *High Noon*. One heroic figure stands out — a tall, gaunt, shy champion of the just and the good. The man who played this role so well was only playing himself.



Far left: Cooper with his mother.



Center: Shown with actress Patricia Neal.



Right: Gary at the age of sixteen (1917).

The Gary Cooper Story by George Carpozi Jr.

- 21 chapters tell the story of Gary Cooper from Montana ranch to Hollywood set, recreate his enviable boyhood, his hilarious Hollywood debut, his loves and friendships, his work.
- 57 photographs picture the growth of the ranch boy, the would-be artist, the fledgling actor, the star, the super-star. Includes a rare find: a sample of Cooper's drawing—his first love.
- 26-page Filmography lists 95 films with casts, credits, awards: the most extensive Cooper filmography ever compiled. Dividend: the "lost" pictures — the silent two-reelers in which Cooper is glimpsed as an extra.
- 16-page index of 851 entries charts the history of Hollywood's finest hours. Every actor, director, writer, producer who ever worked with Cooper is listed, as well as his friends and womenfolk.

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As you read *The Gary Cooper Story*, you realize that this is more than just another manual on How to Make It Big as a Film Star. It is the story of a Man of the West — his colorful beginnings, his amazing career, his complex private life. And suddenly you see why men and women who never knew him except as that slow-talking, shy shadow on the screen loved him, and wept when he left us.

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